

**THE BOOK OF LULLABIES**

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## Abstract

Lullaby is a genre which shares thematic material, is in a slow or moderate tempo and its melody puts stepwise motion and consonant intervals first.

“The Book of Lullabies” is composed of two parts.

Part One presents theoretical material related to lullabies. It considers what makes the lullaby unique, its characteristics and its general meaning. 100 popular lullabies from both Americas, Europe and former USSR are analyzed for their key, time signature, harmony, intervals used, tessitura, tempo and themes. Additional information regarding each lullaby is also included. Sixteen lullabies composed by composers are analyzed for their melody, harmony, time signature, tempo and other characteristics that make them unique.

Part Two includes 16 lullabies composed by the author and puts them in context of existing lullabies. They are also analyzed for their key, time signature, harmony, intervals used, tessitura, tempo and themes.

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## Introduction

“Little has been written about the lullaby, though it is a most natural form of song and has been declared to be the genesis of all song.”<sup>1</sup> Lullabies are the first contact of a child with music. They are love songs, mostly happy but sometimes sad. They are “the expression of one of the deepest emotions of the human spirit.”<sup>2</sup> Many popular lullabies come from folk traditions and do not have any known authors. However, throughout ages, many composers wrote artistic versions of the lullaby. Today’s lullabies can be heard performed by Justin Roberts, Raffi, Hap Palmer, Kathy Fink, Miss Jackie, Ella Jenkins and so many other artists.<sup>3</sup>

The English word “lullaby” comes from Middle English “lullai, lulli”, to which an ending “by” is added.<sup>4</sup> “Lullai” is an interjection used in cradle songs and “by” later became “bye-bye”, meaning “go to sleep”. The synonyms of the verb “lull” are “sooth”, “calm”, “hush” and “rock”. The German term “Wiegenlied” comes from two words: “wiegen” – to rock, to sway, to cradle or to nurse, and “Lied”, meaning “a song”. The French “berceuse” is based on the verb “bercer”, meaning “to rock”. The Spanish “canción de cuna” means “a cradle song”. The other Spanish word for lullaby is “nana”, which is similar to the Italian “nina-nanne” and Turkish “ninni”. They all come from the Latin word “naniae”, meaning “a lullaby”, “a dirge”, or “a lament”.<sup>5</sup> The Portuguese “canção de ninar” or simply “ninar” derives from the same source. The Japanese

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<sup>1</sup> Iona and Peter Opie, *The Oxford Dictionary of Nursery Rhymes* (Oxford: Oxford University Press, 1980), 18.

<sup>2</sup> Dorothy Berliner Commins, *Lullabies of the world* (New York: Random House, 1967), XI.

<sup>3</sup> Alice Sterling Honig, “The Language of Lullabies,” *YC Young Children* 60/5 (September 2005): 30.

<sup>4</sup> Dictionary.com: lullaby, accessed February 22, 2017, <http://www.dictionary.com/browse/lullaby?s=t>

<sup>5</sup> Leslie Daiken, *The Lullaby Book*, (London: Adlard and Son, 1959), 34.

“komori-uta” consists of three characters, meaning: a child, protection/nurse and a song. For the Japanese, it is then “a child protection/nursing song”.<sup>6</sup>

Nobody knows when the first lullaby came to life, but the oldest record of a lullaby dates back to 2000 BC. It was a Babylonian lullaby written in cuneiform script on a small clay tablet:<sup>7</sup>

Little baby in the dark house,  
 You have seen the sun rise.  
 Why are you crying? Why are you screaming?  
 You have disturbed the house god.  
 “Who has disturbed me?” says the house god.  
 It is the baby who has disturbed you.  
 “Who scared me?” says the house god.  
 The baby has disturbed you. The baby has scared you,  
 Making noises like a drunkard who cannot sit still on his stool,  
 He has disturbed your sleep.  
 “Call the baby now!” says the house god.<sup>8</sup>

What is, however, a lullaby? What characteristics does it have and what characteristics decide on categorizing a song as a lullaby? Is it the text, the soothing melody or the performance style? “Is a song a function of its lexical content or its social usage? Is a lullaby a song about

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<sup>6</sup> Lauren Renée Castro, “When the Cradle Falls: The Subversion, Secrets, and Sentimentality of Lullabies”, (Senior Project, Cal Poly San Luis Obispo, 2013), 3.

<sup>7</sup> Nina Perry, “The Universal Language of Lullabies,” *BBC World Service, BBC News Magazine Online* [in:] Lauren Renée Castro, “When the Cradle Falls: The Subversion, Secrets, and Sentimentality of Lullabies”, (Senior Project, Cal Poly San Luis Obispo, 2013), 6.

<sup>8</sup> Richard Dumbrill, translation of cuneiform script [in:] Nina Perry, “The Universal Language of Lullabies,” [in:] Lauren Renée Castro, “When the Cradle Falls: The Subversion, Secrets, and Sentimentality of Lullabies”, 6-7.



going to sleep, or is it any song on any subject that is used to induce slumber?”<sup>9</sup> The functionalists give three criteria which make a song a lullaby, which are “simple meter, complex phonemic patterning, and the tendency toward verbal contact with the child on an adult and chatty level.”<sup>10</sup> Theresa Brakeley gives a working definition of a lullaby, according to which it is a song that calls a child to go to sleep and ensures him or her that everything is fine and that it is safe to sleep here. Everything is fine aspect can be emphasized by describing the activities of the family members and it is safe here aspect can be reassured by evoking angels and saints. A lullaby can also paint the child’s good future. Promises and threats are common. Some contain mother’s complaint about her lot, father’s absence or drunkenness.<sup>11</sup>

Alice Sterling Honig enumerates eight basic thematic areas that one can find in lullabies.<sup>12</sup> These are as follows:

1. religious and spiritual themes: evoking angels, saints or God/Allah in Arabic world;
2. tenderness: the child perceived as blameless despite the mother’s exhaustion;
3. crabby and sorrowful caregiver themes: complaining about tiredness, too much work, also bitter political themes;
4. promises of treats and sweets;
5. wonders for the child’s future;
6. other maternal feelings: longings and preoccupations aside from concern and love for her child;

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<sup>9</sup> Bess Lomax Hawes, “Folksongs and Function: Some Thoughts on the American Lullaby”, *The Journal of American Folklore* 87/344 (Apr.-Jun., 1974): 141.

<sup>10</sup> Lomax Hawes, “Folksongs and Function: Some Thoughts on the American Lullaby”, 144.

<sup>11</sup> Theresa C. Brakeley, “Lullaby”, *Standard Dictionary of Folklore, Myth and Legend* vol. 2 (New York, 1950), 653-654 [in:] Bess Lomax Hawes, “Folksongs and Function: Some Thoughts on the American Lullaby”, *The Journal of American Folklore* 87/344 (Apr.-Jun., 1974): 145.

<sup>12</sup> Alice Sterling Honig, “The Language of Lullabies,” *YC Young Children* 60/5 (September 2005): 31-35.

7. narrative songs: telling familiar stories;
8. beautiful images: depicting images with magical words.

Lullabies have simple rhythms, suitable for singing while rocking or swaying the child. “Even in developed world lullabies are experienced as patterns of movement as well as patterns of sound.”<sup>13</sup> The caregivers sing while they rock the child. Bess Lomax Hawes notes that all the American lullabies can be slowed to simple meters of either 4/4 or 3/4 time.<sup>14</sup> Humming is typical in the slumber songs. Mothers often exchange words for syllables such as *loo-loo*, *lo-lo*, *la-la*, *na-na*, *ne-ne*, *bo-bo*, and *do-do*. Diminutives are very frequent in lullabies all over the world. “Lullabies are highly repetitive in terms of their individual sounds, words, verbal and melodic phrases, and rhythms.”<sup>15</sup> Some North American lullabies may be complex, but these are the professionally performed versions that differ from those sung by mothers.

When singing lullabies to their infants, mothers use higher pitch and slower tempo than normally. These two characteristics are generally associated with happiness or affection and bring about higher responsiveness from the infant.<sup>16</sup> Vocal modifications of infant directed singing are not limited to women and children, but are also present in fathers’ singing. Coleen O’Neill, Laurel Trainor and Sandra Trehub even proved that infants responded with greater interest to fathers’ singing. It might have been credited, however, to fathers lively and exuberant singing over mothers’ more restrained singing or to the relative novelty of fathers’ singing.<sup>17</sup>

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<sup>13</sup> Sandra E. Trehub and Laurel Trainor, “Singing to Infants: Lullabies and Play Songs”, *Advances in Infancy Research* Vol. 12 (1998): 49.

<sup>14</sup> Bess Lomax Hawes, “Folksongs and Function: Some Thoughts on the American Lullaby”, *The Journal of American Folklore* 87/344 (Apr.-Jun., 1974): 142.

<sup>15</sup> Sandra E. Trehub and Laurel Trainor, “Singing to Infants: Lullabies and Play Songs”, 50.

<sup>16</sup> Tonya R. Bergeson and Sandra E. Trehub, “Absolute Pitch and Tempo in Mothers’ Songs to Infants”, *Psychological Science* 13/1 (Jan., 2002): 72.

<sup>17</sup> Colleen T. O’Neill, Laurel J. Trainor and Sandra E. Trehub, “Infants’ Responsiveness to Fathers’ Singing”, *Music Perception: An Interdisciplinary Journal* 18/4 (Summer 2001): 409-425.

Another study proved that infants preferred consonant sounds over dissonant sounds. They were exposed to the following excerpts and two independent viewers marked the beginning time and the end time of their attention to the excerpts. Computer counted the time.<sup>18</sup>



Figure 1: Sample excerpts from a consonant trial and a dissonant trial.<sup>19</sup>

The lullabies' main purpose is to sooth infants and get them to fall asleep. There are, however, other roles of these apparently simple songs. "Singing to Infants: Lullabies and Play Songs" article gives five main roles of the lullaby singing:<sup>20</sup>

1. "singing could ease the physical burdens of caregiving and foster feelings of emotional well-being, as it does for laborers everywhere;"
2. "it could provide a medium for expressing positive and negative feelings in protected and unconstrained circumstances;"
3. "the performance of songs could also be used to enhance the relationship between adult performer and child audience;"

<sup>18</sup> Laurel J. Trainor, Christine D. Tsang and Vivian H. W. Cheung, "Preference for Sensory Consonance in 2- and 4—Month-Old Infants", *Music Perception: An Interdisciplinary Journal* 20/2 (Winter 2002): 187-194.

<sup>19</sup> Trainor, Tsang and Cheung, "Preference for Sensory Consonance in 2- and 4—Month-Old Infants", 190.

<sup>20</sup> Sandra E. Trehub and Laurel Trainor, "Singing to Infants: Lullabies and Play Songs", *Advances in Infancy Research* Vol. 12 (1998): 49.

4. “by selecting texts with important cultural information or values, caregivers could capitalize on the didactic potential of songs;”
5. “the simple, repetitive forms that characterize informal song would be especially suitable for untrained singers in the course of caregiving tasks.”

Lullabies are as important for the caregiver as for the child. Infant directed speech and singing are the first attempt to communicate with the child and teach him or her how to maintain contact with other people. The present work expands the body of knowledge about lullabies since there is little existing information or published research on this topic. The author’s future career plans include writing children’s music and her 16 composed lullabies will serve as her first and original contribution to the genre.

## Popular lullabies

The following chapter deals with popular lullabies from both Americas, Europe and former USSR (partially in Europe and partially in Asia). 100 lullabies will be analyzed for their key, time signature, harmony, intervals used, tessitura and tempo. The themes and the additional information regarding each lullaby will also be included in the table.

Most of the analyzed lullabies come from *Lullabies of the world* by Dorothy Berliner Commins. “All the Pretty Little Horses” (No. 15), “All Through the Night” (No. 56), “Cradle Hymn” (No. 16), “Cradle Song” (No. 93), “Go to Sleep My Little Baby” (No. 36), “Hear Lullabies and Sleep Now” (No. 69), “Iroqui Lullaby” (No. 6), “Sleep My Baby, Precious Darling” (No. 39) and “Twinkle, Twinkle Little Star” (No. 63) were taken from *The Folksong Fake Book, A Collection of Over 1000 Folksongs from Around the World*. A lullaby from Poland “Sleep, My Child” (No. 77) was known to the author.

Table 1: Analysis of the popular lullabies

#	Title; Origin	Themes and additional information	Key; time signature; harmony	Intervals used	Tessitura; tempo
Canada					
1.	Come to Your Mommy; Canada, Halifax	<ul style="list-style-type: none"> <li>- The origins of its melody in 1806 “Sing to Your Mammy, My Pretty Lammy” and of its music in 1842 Fordyce’s <i>Newcastle Song-Book</i> (William Watson’s “The Little Fishy”).<sup>21</sup></li> <li>- Promises good things to come in the future.</li> </ul>	B minor 3/4 Predominance of Bm, in the key moments F# or F#7. Also: D, A, Em, G.	Mostly stepwise motion, but also: m3, M3, p4, m6, p8.	D4 – D5: an octave Andante sostenuto
2.	She will gather roses;	<ul style="list-style-type: none"> <li>- It is a special song for girls only,<sup>22</sup></li> </ul>	Notated in c minor and a minor,	Stepwise motion, also big	Eb4 – E5 x8 Lento

<sup>21</sup> Dorothy Berliner Commins, *Lullabies of the world* (New York: Random House, 1967), 3.

<sup>22</sup> Dorothy Berliner Commins, *Lullabies of the world*, 4.

	Canada, British Columbia, Tsimshian Indian	<ul style="list-style-type: none"> <li>- Presents future activities of the child, poetically presented, e.g. “She will gather wild roses”</li> </ul>	although it sounds atonal to a Western ear 6/8	intervals: p4, p5, M6, x8.	
3.	Dear Boy; Canada, British Columbia, Tsimshian Indian	<ul style="list-style-type: none"> <li>- Music of the Tsimshian Indians “offers at least hints and clues which indicate a relationship with the Asian peoples on the other side of the Bering Sea, sharing a similar quality of lyricism and beauty.”<sup>23</sup></li> <li>- It is a lullaby for boys</li> <li>- Describes what the boy will do as a grown man, e.g. “I will catch the large spring salmon.”</li> </ul>	Notated in a changing key signature D minor, B minor and D minor, although it sounds atonal to a Western ear 2/4, 3/4, 4/4	Little stepwise motion, mostly bigger intervals: m3, M3, p4, x4, o5, p5, m6, o7.	C4 – E5 M10 Lento
4.	It Is a Gray Hen; Canada, Quebec	<ul style="list-style-type: none"> <li>- Animal lullaby</li> <li>- “As the song progresses and, hopefully, the child drifts into sleep, notice how the hens move from realism to a world of dream and fantasy.”<sup>24</sup></li> </ul>	C major 2/4 Predominance of G and G7. Also: C, E9, Dm, Am, Am7, F#dim.	Stepwise motion, but also: M3, p4, p5.	G4 – E5: M6 Moderato
5.	Sleep, Sleep, Little One; Canada, St. Lawrence Region, Iroquis Indian	<ul style="list-style-type: none"> <li>- The song, “invisible voice” believed to be a kind of a prayer to the invisible Great Spirit.<sup>25</sup></li> <li>- “The lullaby, of course, was of the utmost importance to these people, for it was the infant child’s introduction to the whole realm of ritual song.”<sup>26</sup></li> <li>- It calls the child to go to sleep. No other word pictures in this lullaby.</li> </ul>	Pentatonic: c, d, f, g, a Common time	Stepwise motion, but also: m3, p4, p5.	C4 – A4: M6 Andantino
6.	Iroquois Lullaby; Canada	<ul style="list-style-type: none"> <li>- It is one big call to go to sleep</li> <li>- No other word pictures</li> </ul>	D minor 2/4 Dm, Gm and Am.	Stepwise motion, intervals: m3, p4, p5.	C4 – A4 M6 Tempo not mentioned

<sup>23</sup> Dorothy Berliner Commins, *Lullabies of the world* (New York: Random House, 1967), 6.

<sup>24</sup> Berliner Commins, *Lullabies of the world*, 8.

<sup>25</sup> Berliner Commins, *Lullabies of the world*, 10.

<sup>26</sup> Berliner Commins, *Lullabies of the world*, 10.

United States					
7.	Rock-a-by Baby, on the Treetop; United States, generally known	<ul style="list-style-type: none"> <li>- The best-known lullaby both in England and America.<sup>27</sup></li> <li>- “The words are first found in <i>Mother Goose’s Melody</i> (c.1765) with the footnote, ‘This may serve as a Warning to the Proud and Ambitious, who climb so high that they generally fall at last’.”<sup>28</sup></li> <li>- The credit for setting these words to music is generally given to Mrs. Effie Canning Carlton, who composed it in 1874.<sup>29</sup></li> <li>- It received wide spread popularity when it was used in Denman Thompson’s production of <i>The Old Homestead</i>.<sup>30</sup></li> <li>- Canning Carlton might have taken the melody from an Indian squaw who sang it to her when she was a baby.<sup>31</sup></li> <li>- Some have given the rhyme significance, i.e., Gerald Massey in Ancient Egypt suggests that the baby is the child Horus.<sup>32</sup></li> <li>- It is also attributed to a Pilgrim youth “who went over in the <i>Mayflower</i> and who was influenced by the way the Red Indian hung his birch-bark cradle on the branch of a tree.”<sup>33</sup></li> <li>- A picture of a cradle hung on the tree bough and rocking with the wind.</li> </ul>	Bb major 3/4 Predominance of Bb and Bb6/4. Also frequent F7. Other chords: C#dim, Eb, Fm, Edim7, Gb, C9.	Mostly moving in bigger intervals: m3, M3, p4, x4, m6, M6, m7. Also, Stepwise motion.	D4 – Eb5: m9 Andante sostenuto

<sup>27</sup> Iona and Peter Opie, *The Oxford Dictionary of Nursery Rhymes* (Oxford: Oxford University Press, 1980), 61.

<sup>28</sup> Opie, *The Oxford Dictionary of Nursery Rhymes*, 61.

<sup>29</sup> Dorothy Berliner Commins, *Lullabies of the world* (New York: Random House, 1967), 13.

<sup>30</sup> Berliner Commins, *Lullabies of the world*, 13.

<sup>31</sup> Berliner Commins, *Lullabies of the world*, 13.

<sup>32</sup> Opie, *The Oxford Dictionary of Nursery Rhymes*, 61.

<sup>33</sup> Opie, *The Oxford Dictionary of Nursery Rhymes*, 62.

8.	A Frog He Would A-Wooing Go; United States, generally known	<ul style="list-style-type: none"> <li>- The story of Mr. Frog's courtship was first encountered in <i>The Complaynt of Scotland</i> (1549).<sup>34</sup></li> <li>- "In 1611 the music and a text of thirteen verses appeared in Thomas Ravenscroft's third collection of rounds and folksongs – <i>Melismata</i>." <i>Pills to Purge Melancholy</i> (1720), a famous collection of traditional songs edited by Thomas D'Urfe contains a version of it.<sup>35</sup></li> <li>- It is a story of a frog and mouse's courtship and their wedding party.</li> <li>- It is very long and thanks to that very functional – children fall asleep long before the end of the lullaby.</li> </ul>	F major Common time Mostly F and Bb. Some Dm. Also: Bhalfdim7, C9 and G9.	Intervallic motion: m3, M3, p4. Also, stepwise motion.	C4 – D5: M9 Moderato
9.	Go Tell Aunt Rhody; United States, generally known	<ul style="list-style-type: none"> <li>- Composed by Jean Jacques Rousseau (Scene 8 from the opera <i>Le Devin du Village</i> (<i>The Village Soothsayer</i>); in 1788 it appeared as a piece for piano, harp or guitar; in 1812 Cramer wrote a set of variations on this theme; "the melody also has appeared in many hymnals under a variety of titles."<sup>36</sup></li> <li>- With time, it became a folk song<sup>37</sup></li> <li>- Animal song: the old grey goose is dead and everyone is mourning it</li> </ul>	G major 2/4 Predominance of G and D7. Also: Ahalfdim4/2 and Cm6/4 – Cm5/3	Stepwise motion, other intervals: m3, M3, p5.	G4 – D5 p5 Moderato
10.	Animal Song; United States, Southern Michigan	<ul style="list-style-type: none"> <li>- "This song has an interesting history, since it came to us not in its original form as a lullaby, but as a song sung by men, the heterogeneous work</li> </ul>	C major 4/4 C, F6/4, G7.	Lots of repeated pitches, intervals: m3, M3, p4. Also,	E4 – C5 m6 Moderato

<sup>34</sup> Dorothy Berliner Commins, *Lullabies of the world* (New York: Random House, 1967), 14.

<sup>35</sup> Berliner Commins, *Lullabies of the world*, 14.

<sup>36</sup> Berliner Commins, *Lullabies of the world*, 16.

<sup>37</sup> Berliner Commins, *Lullabies of the world*, 16.



		<p>gangs of adventurers, drifters, rovers, and recent immigrants, who opened up southern Michigan. Lacking other forms of entertainment, after a hard day's work, these men often gathered in the evening in the bunk shanty to "chaw tobacco" and swap yarns and songs. Often the themes centered about some phase of life around them."<sup>38</sup></p> <ul style="list-style-type: none"> <li>- "This song was recorded in 1935 by Marshall Wheatly of Detroit who learned it from his father fifty-odd years earlier."<sup>39</sup></li> </ul>		stepwise motion.	
11.	Here Take This Lovely Flower; United States, New York State	<ul style="list-style-type: none"> <li>- Songs sung to children in the Shaker communities "are described as ones received from a heavenly shepherdess."<sup>40</sup></li> <li>- "The words of "Here Take This Lovely Flower" are an accurate reflection of the Shakers' "true simplicity" and other-worldly concerns."<sup>41</sup></li> <li>- It is about a flower picked at mother's flowerbed that gives delight to angels.</li> </ul>	F major 6/8 Predominance of F, F6, C7 in different inversions and C9. Also: Gm6/3, G6/3, Bb7, Dm, Bhalfdim7 and Bbm6/4 – Bbm5/3.	Stepwise motion, intervals: m3, M3, p4, p5, p8.	C4 – F5 p11 Moderato
12.	The Mocking Bird; United States, Southern Appala-chians	<ul style="list-style-type: none"> <li>- A folk lullaby preserved in the Appalachian Mountains region.</li> <li>- "A traditional lullaby promising rewards to the good child is made regional through the introduction of the southern mockingbird, known and admired for its own tuneful singing, its unusual repertoire of songs, its knack of imitating other bird songs, and as a night singer, a kind of American</li> </ul>	G major 2/4 Predominance of G, G6, D and D7. Also: Ahalfdim4/2, F7, Bm6, Cmaj7, Bm9, Ao, Bm, Bo6, C4/3.	Stepwise motion and intervals: m3, p4.	G4 – D5 p5 Moderato

<sup>38</sup> Dorothy Berliner Commins, *Lullabies of the world* (New York: Random House, 1967), 17.

<sup>39</sup> Berliner Commins, *Lullabies of the world*, 17.

<sup>40</sup> Berliner Commins, *Lullabies of the world*, 18.

<sup>41</sup> Berliner Commins, *Lullabies of the world*, 18.

		<p>version of the British nightingale.”<sup>42</sup></p> <ul style="list-style-type: none"> <li>- Promises of what the father is going to buy for a child: a mocking bird, a diamond ring, a looking glass, a billy-goat.</li> </ul>			
13.	Sleep, My Baby, Sleep; United States, Pennsylvania Dutch	<ul style="list-style-type: none"> <li>- “Schloof, Bobbeli, Schloof!” is clearly another version, perhaps more humorous, of the traditional German “Schlaf, Kindlein, Schlaf.”<sup>43</sup></li> <li>- About parents’ chores (tending the sheep, cooking Schnitz, keeping the bugs away).</li> </ul>	Eb major 2/4 Unusual: triplets. Mostly Eb and Bb7 in different inversions. Also: Ab.	Mostly stepwise motion, intervals: m3, M3, p4.	Bb3 – C5 M9 Moderato
14.	Go Ter Sleep; United States, Southern States	<ul style="list-style-type: none"> <li>- “Natalie Curtis, who recorded this version, calls it “the song with which the devoted slave-nurse lulled to sleep the children of her master” as well as her own.”<sup>44</sup></li> <li>- Promises of a reward if the baby goes to sleep (all the pretty lit’l horsis).</li> </ul>	F minor Common time A lot of Ab. Also: Bb4/2, Eb, Fm. Fm6/4 once.	Stepwise motion, intervals: m3, M3, m6	C4 – Eb5 m10 Andante Tranquillo
15.	All the Pretty Little Horses; United States, Southeastern States	<ul style="list-style-type: none"> <li>- Call to go to sleep</li> <li>- Promise of all the pretty little horses when the child wakes up</li> </ul>	E minor 2/4 Predominance of Em and Bm. Also: Am and G.	Repeated pitch, stepwise motion, intervals: m3, p4, p5.	B3 – D5 m10 Tempo not mentioned
16.	Cradle Hymn; United States, Kentucky	<ul style="list-style-type: none"> <li>- Call to go to sleep</li> <li>- Mentions angels that guard the baby’s bed</li> <li>- Mentions the Son of God as a child</li> </ul>	E minor 4/4 Em, D, Bm, G, Am, B.	Repeated pitch, stepwise motion, intervals: m3, p4, m6.	B3 – D5 m10 Tempo not mentioned
17.	Gay Creole Gal; Unites States, Louisiana, Creole	<ul style="list-style-type: none"> <li>- Presents a magical world where a gourd can speak, an alligator can sing and a wildcat can strangle.</li> <li>- Presents a threat: a wildcat can strangle.</li> </ul>	F major 4/4 Predominance of F and C (C7). Also: Dm.	Stepwise motion, intervals: m3, M3, p4, M6.	C4 – D5 M9 Andante

<sup>42</sup> Dorothy Berliner Commins, *Lullabies of the world* (New York: Random House, 1967), 19.

<sup>43</sup> Berliner Commins, *Lullabies of the world*, 20.

<sup>44</sup> Berliner Commins, *Lullabies of the world*, 22.

18.	Hush Little Baby; United States, Wisconsin, Ojibway Indian	- Presents threats, what will happen if the baby does not sleep: “the naked bear will eat you”.	Phrygian mode E 6/8 Em and Dm.	Mostly stepwise motion, intervals: m3, p4.	B3 – B4 p8 Andante
19.	Way Off from You; United States, South Dakota, Sioux Indian	- “Notice that the mother in this lullaby calls the child to sleep in the form of a signal and a command.” <sup>45</sup>	E minor 2/4 Only one chord: Em7.	Stepwise motion, intervals: m3, p5, m7.	B3 – D5 m10 Moderato
20.	Kawas, Thy Baby Is Crying!; United States, Oklahoma, Pawnee Indian	- “Kawas, Thy Baby Is Crying” is a ceremonial lullaby, used in conjunction with a “calumet” or peace-pipe ceremony. It is, in fact, a form of prayer sung by the parents in lullaby rhythm to comfort a crying child. “Kawas” is the name given to the brown eagle whose wide-winged, lonely soaring was inevitably a symbol to the Pawnees.” <sup>46</sup>	Bb major 6/8 and 9/8 F and Bb in different inversions.	Repeated itches, a little bit of stepwise motion, intervals: m3, p4, p5, p8.	Bb3 – D5 M10 Moderato
21.	Pu’va, Pu’va, Pu’va; United States, Northeastern Arizona, Hopi Indian	- “This lullaby, sung by Hopi mothers, and fathers too, makes the amusing analogy between the custom of carrying infants on their backs and that of the beetles on the trail who sleep on each other’s backs.” <sup>47</sup>	G minor 3/4, 4/4, 5/4 Strange melody with polarized rhythmic values (on the opposite side of the spectrum, from thirty- twos to dotted half note tied to a sixteenth note)	A little bit of stepwise motion, intervals: m3, M3, o4, p4.	D4 – C5 m7 Moderato
Central America					
22.	Hush, Little One; Mexico, Yaqui Tribe	- “The melody is related to the lovely <i>Prayer to the Virgin</i> in the language of Nahuatl. This language, also called Aztec, was the	A minor 2/4 A lot of Am. No dominant chord. Also: F, Dm, F7,	Stepwise motion, intervals: m3, p4, m6.	E4 – D5 m7 Andante Sostenuto

<sup>45</sup> Dorothy Berliner Commins, *Lullabies of the world* (New York: Random House, 1967), 26.

<sup>46</sup> Berliner Commins, *Lullabies of the world*, 27.

<sup>47</sup> Berliner Commins, *Lullabies of the world*, 28.

		<p>ancient language of Mexico.”<sup>48</sup></p> <ul style="list-style-type: none"> <li>- About a baby who lost its apple.</li> <li>- Call to Saint Cameleon to kill a mouse.</li> </ul>	Bo7, Dm7, F4/2.		
23.	Hush, Hush Child; Mexico	<ul style="list-style-type: none"> <li>- “While the words of this gay little melody are richly imaginative, there lurks, too, an acute longing of the mother to return to her native soil.”<sup>49</sup></li> <li>- It is a call to go to sleep.</li> <li>- Mentions a sparrow for which a mother wants to bring a cage.</li> </ul>	D major 3/4 D, G, A7.	Repeated pitches, stepwise motion, intervals: m3, M3, p4, M6.	D4 – D5 p8 Moderato
24.	Go to Sleep, My Little One; Guatemala	<ul style="list-style-type: none"> <li>- About mother’s chores (washing the baby’s swaddling clothes; sewing a little shirt)</li> <li>- Mention of baby’s Saint’s Day.</li> </ul>	Eb major 2/4 Mostly Eb and Eb6. Also prominent Bb7 and Bb. Besides: C7, Fm6, C, Fm.	Mostly stepwise motion, intervals: m3, M3, p4, p8.	Bb3 – C5 M9 Moderato
25.	Now Sleep, Little Fellow; El Salvador	<ul style="list-style-type: none"> <li>- Mentions the angels “the shadows of evening”</li> <li>- Mentions the ray of the moonlight as “fine threads of silver”</li> <li>- Very poetic, paints pictures</li> <li>- Call to go to sleep and not to cry.</li> </ul>	G major 6/8 Predominance of G and D7 in different inversions. Also: C6/4, Em, B9, Am and E6/3.	Stepwise motion, repeated pitches, intervals: m3, p4, p5, m6.	B3 – C5 m9 Andante Dolce-mente
26.	Precious Child; Nicaragua	<ul style="list-style-type: none"> <li>- Addresses the child as “Precious child, More priceless than ermine, Smiling child, God of love”</li> <li>- Ensures peace and safety</li> <li>- Brings up chirping of birds.</li> </ul>	D minor in verse, D major in the refrain 3/4 In the verse: Dm, Dm6/4, Ehalfdim6/3, Bb4/3, A6/3, A, A7 and Eo6. In the refrain: D, D6, G and A7.	In the verse only stepwise motion, in the refrain also other intervals: M3, p4.	C#4 – D5 m9 Andante

<sup>48</sup> Dorothy Berliner Commins, *Lullabies of the world* (New York: Random House, 1967), 31.

<sup>49</sup> Berliner Commins, *Lullabies of the world*, 32.

27.	Sleep, Little One; Honduras	<ul style="list-style-type: none"> <li>- Honduras' folk music is very simple, what is expressed in this lullaby</li> <li>- Tells about the mother's chores (washing the baby's swaddling clothes; sewing)</li> <li>- Threatens that the coyote will eat the baby, if it doesn't sleep.</li> </ul>	Eb major 2/4 Predominance of Eb and Bb7. Also: Fm, C7 and Ab.	Stepwise motion, intervals: m3, M3, p4, p5, M6.	Bb3 – Ab4 m7 Andantino
West Indies					
28.	Go to Sleep, My Little One; Cuba	<ul style="list-style-type: none"> <li>- Threatens the child with a black man who eats little children who do not sleep</li> <li>- Call to go to sleep.</li> </ul>	C minor 6/4, 4/4 Ends with a Picardy third. A lot of Cm, G, G6/4 and Gm. Also: Ab, Fm, Dm, Bb6, Dm4/2, Bbm and C.	Stepwise motion, intervals: m3, M3, p4, p5; repeated pitch.	C4 – Eb5 M10 Tenderamente Ad Libitum
29.	Sleep, Mosquitoes, Sleep; Haiti	<ul style="list-style-type: none"> <li>- Child compared to a mosquito who begins to sting three hours before dawn</li> <li>- Call to go to sleep.</li> </ul>	D major 2/4 A lot of D. Also: Bm, G, A and Gm.	Stepwise motion, intervals: m3, M3, p5, m6, p8.	D4 – E5 M9 Andantino Ad Libitum
30.	All Me Rock; Jamaica	<ul style="list-style-type: none"> <li>- "Here the mother contends with the imagination of the child who is roaming "up town" and "down town" in mind, if not in body."<sup>50</sup></li> <li>- "(...) example of the characteristic dialect, which is found in many forms in the folk songs of Jamaica."<sup>51</sup></li> </ul>	D major 3/4 Predominance of D and A7 in different inversions, also A9. Besides: C#o, Ehalfdim6/3, G and Eo.	Little stepwise motion, mostly motion of bigger intervals: <u>m3, M3, p5.</u>	C4 – D5 M9 Moderato
31.	Mama Gone A-mountin; Tobago	<ul style="list-style-type: none"> <li>- Parents are gone and a mulatto man will knock down a robin and buy a child a pretty ribbon</li> <li>- No call to go to sleep.</li> </ul>	G major 2/4 Predominance of G and D7 in different inversions. Also: Am, Cm6/4.	Stepwise motion, intervals: m3, M3, p4, M6.	D4 – D5 p8 Moderato
32.	Sleep, Sleep, Little One, Sleep;	<ul style="list-style-type: none"> <li>- Threat that if the baby does not sleep, the big cat will come and eat it</li> </ul>	D major 2/4	Stepwise motion, intervals:	D4 – D5 p8 Giocoso

<sup>50</sup> Dorothy Berliner Commins, *Lullabies of the world* (New York: Random House, 1967), 45.

<sup>51</sup> Berliner Commins, *Lullabies of the world*, 45.

	Trinidad, Maracas	- Call to go to sleep.	D and A7 in different inversions. Also: G and Ehalfdim6/3.	m3, M3, p4, p5.	
33.	Oh, My Little Dove; Dominican Republic	- About a little dove - “Though the poetry of “Oh, My Little Dove” clearly belongs to the western folk tradition, it has a sense of fantasy and transformation bordering on the realm of the ancient myths, touching the timeless magic of the fairy tale.” <sup>52</sup>	F major 3/4 Prominent: F, C and C7. Also: D6/3, G and G6.	Stepwise motion, intervals: m3, M3, p4, o5, p5, M6.	C4 – E5 M10 Andante Cantabile
34.	Go to Sleep, My Treasure; Puerto Rico	- Child called a treasure - Call to go to sleep - Mentions angels who are watching the baby.	E minor 6/8 Predominance of Em, Em6 and B7, B9. Also: Fmaj7 and examples of polychords: Cmaj7/Fmaj7, Am7/B7, Gmaj7/Em and B4/2/Am9.	Stepwise motion, intervals: m3, M3, p4, p5.	B3 – C5 m9 Moderato
South America					
35.	Sleep, Little Child; Venezuela	- “(...) the child is invited to have pity on the singer and go to sleep.” <sup>53</sup> - “The chiefly tropical climate of Venezuela is evoked by the reference to the easily accessible guava.” <sup>54</sup> - The child’s mother is not here, she went to look for guava fruit.	E minor 3/4 Above all: Em and E, E9, and Bm4/2, B7. Also: F#halfdim7 in different inversions and F#halfdim9.	Stepwise motion, intervals: m3, M3, p4.	B3 – C5 m9 Andante
36.	Go to Sleep, My Little Baby; Venezuela	- Mentions mother’s chores (she has gone to fetch some guavas) - If the baby does not sleep, the singer will sing for the whole night	E minor 3/4 Predominance of Em and B. Also: E and Am.	Stepwise motion, intervals: m3, M3, p4.	B3 – C5 m9 Tempo not mentioned

<sup>52</sup> Dorothy Berliner Commins, *Lullabies of the world* (New York: Random House, 1967), 48.

<sup>53</sup> Berliner Commins, *Lullabies of the world*, 53.

<sup>54</sup> Berliner Commins, *Lullabies of the world*, 53.

37.	Little Child, Little Child, Sleep a While More; Ecuador, Quechua Indian	<ul style="list-style-type: none"> <li>- Call to sleep a while more</li> <li>- Threats that goblin will eat the child if he finds her awake</li> </ul>	Based on five pitches: e4, f4, a4, c5, f5 3/4	Little stepwise motion, intervals: M3, p4, p5, p8.	E4 – F5 m9 Moderato
38.	Sleep, Little One; Colombia	<ul style="list-style-type: none"> <li>- Call to go to sleep</li> <li>- Mentions an owl and a rooster</li> <li>- “Here the child is at first hopefully invited to go to sleep early, surely “before the owl comes”; then in the later verse, ironically, at least “before the rooster crows.””<sup>55</sup></li> </ul>	E minor 2/4 Prominent Em and Em6. Also: B7, F#halfdim7, C#o7.	Stepwise motion, intervals: m3, M3, p4, m6, p8.	B3 – E5 p11 Andante
39.	Sleep, My Baby, Precious Darling; Colombia	<ul style="list-style-type: none"> <li>- Child as a little rascal, precious darling</li> <li>- Wind sings the lullaby</li> </ul>	C major 4/4 C, F and G.	Stepwise motion, intervals: m3, M3, p4, p5.	C4 – B4 M7 Tempo not mentioned
40.	Go to Sleep, My Little One; Peru	<ul style="list-style-type: none"> <li>- Call to go to sleep</li> <li>- Mentions God and St. John the Divine</li> <li>- “This song is sung to babies who have not learned to walk yet. The mother, holding the child in her lap, accompanies her song with pats, caresses, and gentle body movements.”<sup>56</sup></li> </ul>	A minor 2/4 Above all: Am and Am7. Also: D#o7, Bhalfdim4/3, F7.	Repeated pitch, stepwise motion, intervals: m3.	A4 – C5 m3 Andante
41.	Little Son, Sleep in the Hammock; Brazil, Paressi Indian	<ul style="list-style-type: none"> <li>- Calls the baby to sleep in the hammock.</li> </ul>	Indian scale 5/4 “Chromatic lullaby”	Stepwise motion (mostly half-tones), intervals: o4, p4, m10, o13.	B#3 – G5 o15 Moderato
42.	Boo! Maramba; Brazil	<ul style="list-style-type: none"> <li>- About Maramba, who shouldn’t come any more, because the little boy’s father ordered him to be killed</li> <li>- Praise of the child</li> </ul>	G minor Common time Above all: Gm and D, D6, D7. Also: A, Ao.	Stepwise motion, intervals: m3, M3, p4, p5; repeated pitch.	D4 – D5 p8 Moderato

<sup>55</sup> Dorothy Berliner Commins, *Lullabies of the world* (New York: Random House, 1967), 56.

<sup>56</sup> Berliner Commins, *Lullabies of the world*, 57.

		<ul style="list-style-type: none"> <li>- Image of a spider and armadillo scratching</li> <li>- “This lullaby is as well known in Europe as it is in the United States and in Brazil.”<sup>57</sup></li> </ul>			
43.	Our Lady Saint Anne; Bolivia	<ul style="list-style-type: none"> <li>- Prayer to Our Lady Saint Anne</li> <li>- Lullaby about a baby crying over an apple.</li> </ul>	F major 6/8 Predominance of F, F6/3 and C7. Also polychord: Ghalfdim7/F	Stepwise motion, intervals: m3, M3, p5, m7.	C4 – C5 p8 Moderato
44.	Sleep, My Baby; Uruguay	<ul style="list-style-type: none"> <li>- “This lullaby uses the device of loving flattery to lull the infant, while blaming that rogue sleep itself for keeping the child awake.”<sup>58</sup></li> </ul>	G major 4/8 Predominance of G and D7 in different inversions. Also: G7, Ao, C6/4, Ahalfdim4/3 and 4/2.	Stepwise motion, intervals: m3, M3, p4.	G4 – D5 p5 Moderato
45.	Sleep, Blessed Babe; Chile	<ul style="list-style-type: none"> <li>- Child as a treasure</li> <li>- Call to go to sleep</li> <li>- Calls the child to “let slumber come softly, let slumber come gently, let slumber come sweetly.”</li> <li>- “(...) these Latin lines were first published in the London Courier in 1811.” They were transcribed 13 years earlier by Samuel Taylor Coleridge.<sup>59</sup></li> </ul>	E minor 3/4 Above all: Em, B9, B7, G6/4 and G. Also: F#halfdim7, Gmaj7/x5, C11, D6/3, Em6.	Repeated pitch, stepwise motion, Intervals: m3, M3, p4, x4, m6.	D#4 – E5 m9 Teneramente
46.	Arroro, My Baby; Argentina	<ul style="list-style-type: none"> <li>- Baby as mother’s sunshine, little bit of her heart</li> <li>- Mentions the Lord and angels.</li> <li>- Blames the mischievous sleep that does not want to come for the baby’s lack of sleep.</li> </ul>	E minor 2/4 Predominance of Em and Em6 and B7, B9. Also: F#halfdim7, F#halfdim6/3 and D#o4/2.	Stepwise motion, intervals: m3, M3.	E4 – C5 m6 Andante Sostenuto

<sup>57</sup> Dorothy Berliner Commins, *Lullabies of the world* (New York: Random House, 1967), 60.

<sup>58</sup> Berliner Commins, *Lullabies of the world*, 63.

<sup>59</sup> Berliner Commins, *Lullabies of the world*, 64.



Scandinavia					
47.	How Charming He Is That Little Pet There!; East Greenland, Ammassalik Eskimo	<ul style="list-style-type: none"> <li>- Child as a charming pet and a dear little creature; other adjectives: bland, gentle, great, amazing, sound, vigorous</li> <li>- “It is an Eskimo tradition to “spoil” the young with lavish love and constant attention. Some of this adulation is evident in this Greenland lullaby.”<sup>60</sup></li> </ul>	No key signature, no time signature; based on 3 pitches only, irregular measures.	Move-ment by only 3rds	G4 – D5 p5 Andante
48.	Sleep, My Darling Baby Sleep; Iceland	<ul style="list-style-type: none"> <li>- Call to go to sleep</li> <li>- Mentions forces of nature: rain</li> <li>- “The lost world of ancient Norse sagas is evoked in this lullaby by the reference to the protection of hidden treasures, a common motif in Scandinavian myth.”<sup>61</sup></li> </ul>	A minor 2/4 Predominance of Am, Am6, E and E7 in different inversions. Also: Bhalfdim6/3 and 4/3, G7, C, D#o6/3.	Stepwise motion, intervals: m3, M3, p4, p5, m6.	E4 – D5 m7 Moderato
49.	Sleep Gently Now My Little Friend; Norway	<ul style="list-style-type: none"> <li>- Parents present in this lullaby, and specifically: “Papa will go over the hill bridge To buy my little Thea new shoes.”</li> <li>- “It was first heard in France (...); Mozart later wrote a set of nine variations around the original French version. (...) It reappeared in England as the setting for “Baa, Baa, Black Sleep.” When it reached Norway, the tune was only slightly modified. Once again it returned to France where it was used by Adolphe Charles Adams in his opera Le Toreador (1849). The tune then crossed the Atlantic to America where it was used to learn the letters of the alphabet. We also know it as “Twinkle, Twinkle, Little Star.” It</li> </ul>	Eb major 2/4 Predominance of Eb and Eb7 in different inversions, Ab, Ab6/3, Bb7 in different inversions. Also: Fhalfdim7, Cb7, Fhalfdim7 in different inversions.	Stepwise motion, intervals: m3, p4, p5.	Eb4 – Eb5 p8 Andante Giocoso

<sup>60</sup> Dorothy Berliner Commins, *Lullabies of the world* (New York: Random House, 1967), 71.

<sup>61</sup> Dorothy Berliner Commins, *Lullabies of the world*, 72.

		traveled eastward to Chechoslovakia and then on to Hungary where within recent times Ernst von Dohnyani used it in a set of variations for piano and orchestra.” <sup>62</sup>			
50.	Rock, Rock the Child; Faroe Islands	<ul style="list-style-type: none"> <li>- Family activities: “Mother is sitting and grinding grain, Father blows a pretty horn. Sister sews clothes for the child.”</li> <li>- Threats to take a table leg and pound it on the wall if the child is not quiet.</li> </ul>	D minor, utilizes only 6 pitches: f, g, a, bb, c, d 2/4 Predominance of Am and Dm in different inversions. Also: Ehalfdim7, A, Gm6/4, C, Bhalfdim7, F and Bb.	Stepwise motion, intervals: m3, M3.	F4 – D5 M6 Andantino
51.	Tu...Tu! Aren't You Coming?; Sweden	<ul style="list-style-type: none"> <li>- A talk between shepherd and shepherdess</li> <li>- About shepherdess' chores: must drive the cattle to pasture, must work in the fields</li> <li>- Cradle swinging on a birch tree.</li> </ul>	G minor, utilizes only 5 pitches: g, a, bb, c, d Common time Predominance of Gm in all the inversions, D6 and D7. Also: Eb, Cm7 and 9, Ahalfdim6/3 and 7.	Mostly stepwise motion, intervals: m3, p4.	G4 – D5 p5 Moderato
52.	Sleep, My Little One; Denmark	<ul style="list-style-type: none"> <li>- “Hans Christian Andersen, had something to do with preserving this lullaby for posterity. He wrote the forward for the collection, Bernenes Musik (1850), from which it is taken.”<sup>63</sup></li> <li>- Mother fantasizes on what it would be if she had twenty-four children.</li> </ul>	C major 2/4 Most of all C in all the inversions, C7. Also: Am, G, G4/3, G9. Less frequent: Bo, A7, Dm6, Dhalfdim4/3.	Stepwise motion, intervals: m3, M3, p4, m6, p8.	C4 – C5 p8 Andante
British Isles					
53.	Bye Baby Bunting;	<ul style="list-style-type: none"> <li>- “This joyous little song is as old as English nursery</li> </ul>	E major 2/4	Stepwise motion,	B3 – E5 p11

<sup>62</sup> Dorothy Berliner Commins, *Lullabies of the world* (New York: Random House, 1967), 73.

<sup>63</sup> Berliner Commins, *Lullabies of the world*, 77.

	British Isles	<p>rhymes. English mothers have sung it to their babies and it is familiar wherever the English language is spoken. The melody has come down through the years unchanged.”<sup>64</sup></p> <ul style="list-style-type: none"> <li>- “As in the case of lullabies of many other lands, the promise of a reward for good behaviour is offered to the child. Here the reward is a soft rabbit skin and the good behaviour is, of course, sleep.”<sup>65</sup></li> </ul>	Mostly E and B7. Also: F#m6/3.	intervals: m3, M3, p4, p5, m6, p8.	Andante Cantabile
54.	Little Red Bird of the Black Turf; Isle on Man, Manx, U.K.	<ul style="list-style-type: none"> <li>- A question to the little red bird, where it slept last night</li> </ul>	G minor 3/4 Predominance of Gm and D6. Also: F.	Stepwise motion, repeated pitch, intervals: m3, M3, p4, p5.	D4 – D5 p8 Andante
55.	Sleep, O Babe; Ireland, County Donegal	<ul style="list-style-type: none"> <li>- “The Irish gift of imagery is lavished on the songs they sing to their babies. Fanciful, rich with figures out of old myths and legends, the poetry is most moving. The music has a haunting quality.”<sup>66</sup></li> <li>- “This lullaby was taken down many years ago by Patrick MacAodha O’Neill. The original words were lost and came to us in English; in due time, they were retranslated into Gaelic, still spoken in Western Ireland.”<sup>67</sup></li> </ul>	D major 6/8 A lot of D, D6, G7 and A7. Also: G, A9, A11, Bm, F#m6, Ehalfdim6/3, F#o, D7.	Stepwise motion, intervals: m3, M3, p4, p5.	B3 – E5 p11 Andante
56.	All Through the Night; Wales	<ul style="list-style-type: none"> <li>- Call to sleep all through the night</li> <li>- Mentions angels and God keeping the vigil (Guardian angels God will send Thee)</li> <li>- Christmas lullaby</li> </ul>	D major 4/4 Predominance of D and A (A7). Also: G, E and Em.	Stepwise motion, intervals: m3, M3, p4.	A3 – B4 M9 Tempo not mentioned

<sup>64</sup> Dorothy Berliner Commins, *Lullabies of the world* (New York: Random House, 1967), 81.

<sup>65</sup> Berliner Commins, *Lullabies of the world*, 81.

<sup>66</sup> Berliner Commins, *Lullabies of the world*, 84.

<sup>67</sup> Berliner Commins, *Lullabies of the world*, 84.

57.	Sleep On Till Dawn; Scotland, Highlands	<ul style="list-style-type: none"> <li>- “Only the air “Cadul gu lo” (Sleep on till dawn) and not the original Scottish verses were used when a dramatization of Sir Walter Scott’s Guy Mannering was presented [in 1815 – M.G.]. For this, Sir Walter Scott composed the verses “Lullaby of an Infant Chief” as they are presented here.”<sup>68</sup></li> <li>- “The history of the Highlands and the interminable wars by which the clans were able to preserve their hard-won independence against overwhelming odds are evoked in this first song for an infant.”<sup>69</sup></li> <li>- “The lines of this lullaby are familiar to us as a nursery rhyme. They are but a curtailed version of Sir Walter Scott’s verses.”<sup>70</sup></li> <li>- Call to sleep on till dawn.</li> </ul>	C major 3/4 Predominance of C and G. Also: Bo, C4/2, Am7, Abx, Do6, Dhalfdim6/3.	Stepwise motion, intervals: m3, M3, p4, m6, M6, p8.	C4 – E5 M10 Andantino
58.	Sleep, Sleep, My Child; Scotland, Edinburgh	<ul style="list-style-type: none"> <li>- Call to go to sleep</li> <li>- ““Sleep, Sleep, My Child” combines a moving melody with a prayer for a sailor’s safe return from the sea.”<sup>71</sup></li> </ul>	A minor 6/8 Am, Am6, E, E6, Em6, Bhalfdim4/2, Bhalfdim7, Dm6/4, Fmaj7	Stepwise motion, intervals: p4, m6, p8.	C4 – D5 M9 Andante Sostenuto
West Europe					
59.	Sleep, My Precious Chick; Belgium, Wallonia	<ul style="list-style-type: none"> <li>- Child as a precious chick, little chick</li> <li>- Parents’ activities presented (father has gone to the fair, mother has gone to church)</li> <li>- Promise of goodies from the fair from the father and onion soup from the mother.</li> </ul>	F major 6/8 Mostly F and C7, C6/3. Also: Gm6/4, G6/4, Gm, Bm6/4.	Stepwise motion, intervals: M3, p4, p5, M6.	C4 – C5 p8 Andantino

<sup>68</sup> Dorothy Berliner Commins, *Lullabies of the world* (New York: Random House, 1967), 88.

<sup>69</sup> Berliner Commins, *Lullabies of the world*, 88.

<sup>70</sup> Berliner Commins, *Lullabies of the world*, 88.

<sup>71</sup> Berliner Commins, *Lullabies of the world*, 90.

60.	Toutouig; Brittany	<ul style="list-style-type: none"> <li>- Child as a little one, little darling, little lamb, little rose, small one, little angel</li> <li>- “The Bretons (...) still dance to the biniou (or bagpipe), so it is not at all surprising that this lullaby has echoes of Scotch and Welsh music.”<sup>72</sup></li> </ul>	A minor 6/8 Am, G, F, E.	Repeated pitch, stepwise motion, intervals: m3, M3, p4, p5, m6, p8.	E4 – E5 p8 Andantino
61.	Sleep, Baby, Sleep; France	<ul style="list-style-type: none"> <li>- “In the 17<sup>th</sup> century François Couperin, one of the most famous of the French composers, made a rondeau for the clavecin from this traditional melody and called it “Le Dodo, ou L’Amour au Berceau.” Nobody knows how far back in French history this little lullaby goes. It has been sung in every part of France by generations of mothers.”<sup>73</sup></li> <li>- Call to go to sleep</li> <li>- Promise of a chicken if the child goes to sleep.</li> </ul>	G major 2/4 Everything on G pedal.	A little stepwise motion and repeated pitches, intervals: M3, p4, p5, m7, p11.	G3 – D5 p5 Giocoso
62.	Go to Sleep, Colas; France	<ul style="list-style-type: none"> <li>- Call to go to sleep</li> <li>- Promise of a reward if the child goes to sleep (Go to sleep and you will have some milk)</li> <li>- About parents’ chores (Mama is upstairs making cake, Papa is downstairs making chocolate).</li> </ul>	G major 6/8 Predominance of G, G7 and D7 in different inversions. Also: Am4/3, Ahalldim7 and 4/2, Cm6/4, C6/4.	Mostly stepwise motion, intervals: M3, p4.	G4 – D5 p5 Allegretto
63.	Twinkle, Twinkle, Little Star; France	<ul style="list-style-type: none"> <li>- About a star, which is high above in the sky and twinkles</li> </ul>	D major 4/4 Predominance of D and A7. Also: G.	Stepwise motion, intervals: p4, p5.	D4 – B4 M6 Tempo not mentioned
64.	Hush, Poor Child, Hush Thee to Sleep; Spanish Pyrenees, Basque	<ul style="list-style-type: none"> <li>- Call to go to sleep</li> <li>- Mentions a bad father who spends the evenings drinking in the inn</li> </ul>	E major except there is c natural and sometimes d natural	Stepwise motion, intervals: m3, M3, p5.	D#4 – D5 o8 Andante Ad Libitum

<sup>72</sup> Dorothy Berliner Commins, *Lullabies of the world* (New York: Random House, 1967), 94.

<sup>73</sup> Berliner Commins, *Lullabies of the world*, 96.

	Zarauz Guipuzcoa	<ul style="list-style-type: none"> <li>- “The melody of this lullaby and its utter brooding quality are strongly Basque as is the sadness and straight-forward realism of the song’s words.”<sup>74</sup></li> </ul>	(notated in E minor) 2/4 Mostly E, Am, F#o. Also: E9, F7, Bhalfdim6/3.		
65.	In the Hills of Cuscioni; Corsica	<ul style="list-style-type: none"> <li>- Mother imagining the future successful life of her daughter.</li> </ul>	E minor 2/4 Some Em and B7. Also: B6/3, Gxadd2 in first inversion, C, D, G, Am, F#halfdim7 and 6/3.	Some stepwise motion, some repeated pitch, intervals: m3, M3, p4, p5, m6.	B3 – D5 m10 Andante Tranquillo
66.	Nightin-gale with the Black Beak; Portugal	<ul style="list-style-type: none"> <li>- Mentions a nightingale with the black beak</li> <li>- Call to go to sleep</li> <li>- Mentions mother’s chores (“She went to wash your swaddling clothes”)</li> <li>- “This lullaby evokes the image of rich darkness. The nightingale is admonished to “leave the berries on the laurel” so that the child can fall asleep.”<sup>75</sup></li> </ul>	E minor 3/4 Em, Em6, Em9, F#halfdim9, F#halfdim7, B11, Fmaj7.	Mostly stepwise motion, intervals: m3.	D#4 – A4 o5 Andante Tranquillo
67.	Sleep, My Little Babe; Spain, Malaga	<ul style="list-style-type: none"> <li>- Call to go to sleep</li> <li>- The child as a little babe, precious soul, mother’s little morning star</li> <li>- “In this song, too, the melodic line is fixed, and it is left to the individual singer to decorate the curve of her song with musical ornaments and variations that arise from her own mood and personality.”<sup>76</sup></li> </ul>	F# minor except for a is often a# and g# is g – gypsy scale 6/8 The author of the elaboration based the whole lullaby on F#m chord with g natural inside, giving it a Spanish flavour.	Stepwise motion, intervals: m3, M3, p4, m7.	E3 – G5 m17 Andante Espressivo

<sup>74</sup> Dorothy Berliner Commins, *Lullabies of the world* (New York: Random House, 1967), 99.

<sup>75</sup> Berliner Commins, *Lullabies of the world*, 102.

<sup>76</sup> Berliner Commins, *Lullabies of the world*, 104.

68.	Hush-a-bye Baby al Ron, Ron; Spain, Castile	<ul style="list-style-type: none"> <li>- Mentions parents' chores ("Your father is digging coal. Your mother is making butter.")</li> <li>- "The words of this lullaby telling of the hard life of the miner father and the busy mother are typical of the strain of unflinching and unvarnished realism which characterizes much of Spanish literature and folklore."<sup>77</sup></li> </ul>	G minor except for a sometimes is ab 2/4 Cm, Ab, Eb, Gm, F#o7, Fm, Db.	Stepwise motion, intervals: m3, p4.	F4 – C5 p5 Andante
69.	Hear Lullabies and Sleep Now; Spain	<ul style="list-style-type: none"> <li>- Call to go to sleep</li> <li>- Mentions God (may God your slumber keep)</li> <li>- Mentions nightingales, which in the woods call all sons and daughters</li> </ul>	E minor in the verses E major in the chorus 3/4 Predominance of Em and Am. Also: B, E, C#m, G#m, A and B7.	Stepwise motion, repeated pitch, intervals: m3, M3, o4, p4, p5.	E4 – E5 p8 Tempo not mentioned
Europe					
70.	In the Morning the Frost Is So Cold; Netherlands, Twente	<ul style="list-style-type: none"> <li>- "Long ago the region was noted for robbers and highwaymen who roamed the moors. The three horsemen coming out of the woods may allude to these mysterious bandits."<sup>78</sup></li> <li>- Does not mention the child</li> <li>- It is a story about three horsemen that rode up to the door of the singer singing this lullaby</li> </ul>	F major 6/8 F, F#o7, C4/3, A6/3, A9, Dm, Am9, Bb, F6, C7, Gm, D.	Stepwise motion, repeated pitches, intervals: m3, M3, p4.	F4 – D5 M6 Moderato
71.	Sleep, Sleep, Little One, Sleep; Alsace	<ul style="list-style-type: none"> <li>- Call to go to sleep</li> <li>- Mentions sheep and lambs</li> <li>- Mentions a good angel who watches again and will gather at the young elm beautiful dreams and quiet rest</li> <li>- "The progression of this song is from the commonplace, lambs in the pen, to the beautiful and</li> </ul>	F major 2/4 Bb, C, Emhalfdim7, F, C7, F6, C4/2, C6/3, F11, Bb6, C6, Dm, Em4/3, A7, F6/4.	Stepwise motion, repeated pitches, intervals: m3, M3, p4.	C4 – C5 p8 Andante

<sup>77</sup> Dorothy Berliner Commins, *Lullabies of the world* (New York: Random House, 1967), 106.

<sup>78</sup> Berliner Commins, *Lullabies of the world*, 109.

		fabulous, the events of the golden sky of sleep.” <sup>79</sup>			
72.	Hush-a-by, Baby Mine; Former Czechoslovakia	<ul style="list-style-type: none"> <li>- “The Czechs have a national adage which says: “Music was one of the special gifts put into a Czech baby’s cradle by the fairies.””<sup>80</sup></li> <li>- “Their early songs were not rhymed but depended much on assonance and alliteration for their euphony. (...) The language is rich in diminutives, and the rules governing the order of words are extremely flexible. Such freedom makes poetic expression varied and gives the imagination the wildest possible play.”<sup>81</sup></li> <li>- Call to go to sleep</li> <li>- A picture of a mother rocking her baby</li> <li>- Child as a golden one.</li> </ul>	C major 3/4 A lot of C, Also: D#o7, Fm4/3, Fm6/4, G, Ab7, Bb7, Ebx.	Stepwise motion, intervals: m3, p4.	B3 – C5 m9 Andantino Giocoso
73.	Sleep, Baby, Sleep; Netherlands, Dutch	<ul style="list-style-type: none"> <li>- “The melody of this lullaby is akin to the German “Sleep, Baby, Sleep,” with slight differences due to the different syllabic qualities of the text. The same melody and words are also known among Dutch-speaking South Africans. Unlike its German Counterpart, the Dutch version concentrates exclusively on the development of the single image of the sheep.”<sup>82</sup></li> </ul>	Eb major 6/8 Based almost exclusively on Eb, Eb6 and Bb7 in different inversions. Also: F6/4, Fhalfdim7, Abm.	Stepwise motion, intervals: m3, M3, p4.	Eb4 – Eb5 p8 Andantino
74.	Now Then, Sleep My Child; Switzerland, Canton of Wallis	<ul style="list-style-type: none"> <li>- Threat of sheep who want to bite the child</li> <li>- Mentions a dog</li> <li>- Call to go to sleep</li> </ul>	F major 2/4 Predominance of F, F6, C6/3, C7. Also: G9,	Stepwise motion, intervals: m3, M3, p4.	E4 – C5 m6 Moderato

<sup>79</sup> Dorothy Berliner Commins, *Lullabies of the world* (New York: Random House, 1967), 110.

<sup>80</sup> Berliner Commins, *Lullabies of the world*, 111.

<sup>81</sup> Berliner Commins, *Lullabies of the world*, 111.

<sup>82</sup> Berliner Commins, *Lullabies of the world*, 112.



			D6/3, G7, Ghalfdim7.		
75.	Sleep, Baby, Sleep; Germany	<ul style="list-style-type: none"> <li>- “An authority on German folksong, Franz Magnus Bohme, asserts that this lullaby goes back to the very roots of the German people.”<sup>83</sup></li> <li>- The lullaby has many versions</li> <li>- “Richard Wagner incorporated one of them in his Siegfried-Idyl which was written as a birthday gift for his wife. It is scored for small orchestra and first performed in 1870.”<sup>84</sup></li> <li>- Call to go to sleep</li> <li>- Mentions father’s activities (tends the sheep)</li> <li>- Sheep as stars</li> <li>- Promise of a reward if the child falls asleep (a sheep)</li> <li>- Threat: if the child does not sleep the shepherd’s dog will bite it.</li> </ul>	F major 2/4 Mostly F in all the inversions, C, C7. Also: Bm, B, Gm.	Stepwise motion, intervals: m3, p4, M6, m7.	C4 – C5 p8 Andantino
76.	Ai, Lu Lu; Poland	<ul style="list-style-type: none"> <li>- A picture of mother saying she is poor and not beautiful, but asks for nothing because she has the child</li> <li>- “The song which a Polish mother sings to her child are a fusion of ancient pagan myth and Christian idealism. The cradle here has an almost mythical significance for the peasant mother. It is endowed with the power to make or mar a future life (...)”<sup>85</sup></li> </ul>	C major 2/4 C, Dm, G9, A7, E, Em, C6/3, D6/3, C4/2, A9, Cmaj7, F9, Am9.	Stepwise motion, intervals: m3, M3, p4, p5.	B3 – C5 m9 Moderato
77.	Sleep, My Child; Poland	<ul style="list-style-type: none"> <li>- Call to go to sleep</li> <li>- Mentions mother’s chores (work in the field)</li> <li>- Promises a reward if the child goes to sleep: a drake</li> </ul>	A minor 6/8 Predominance of Am and E. Also: Bo and G#o.	Stepwise motion, intervals: m3, M3, p4, o5, p5, m6.	E3 – F4 m9 Moderato

<sup>83</sup> Dorothy Berliner Commins, *Lullabies of the world* (New York: Random House, 1967), 114.

<sup>84</sup> Berliner Commins, *Lullabies of the world*, 114.

<sup>85</sup> Berliner Commins, *Lullabies of the world*, 116.

78.	Sleep, Little Soul; Austria	<ul style="list-style-type: none"> <li>- “Many Austrian folk songs, of which this lullaby is an example, are not unlike the folk melodies of Germany. The songs were inspired by the school of romantic poetry that flourished in Germany during the late eighteen and the early nineteenth centuries.”<sup>86</sup></li> <li>- The whole lullaby is one big call to go to sleep</li> <li>- Mentions birds</li> <li>- Mentions God and angels</li> </ul>	G major 6/8 Predominance of G and G7. Also: D6/3, Am4/2, Ahalldim4/2, Am4/2, F#halldim4/3.	Stepwise motion, intervals: m3, M3, p4, p5, M6.	D4 – D5 p8 Moderato
79.	The Sun Is Setting; Hungary	<ul style="list-style-type: none"> <li>- “In this song we see her [the mother’s – M.G.] attempt to awaken the child’s interest in the simple beauties of nature – the sky, fields, flowers and the big song.”<sup>87</sup></li> <li>- Picture of nature going to sleep</li> </ul>	C major 2/4 Predominance of C. Also: F, C4/2, Dhalldim4/3.	Stepwise motion, intervals: m3, M3, p4, p5.	C4 – A4 M6 Andantino Giocoso
80.	Hush-a-bye, My Lovely Child; Italy, Bologna	<ul style="list-style-type: none"> <li>- The whole lullaby is one big call to go to sleep</li> <li>- No other word pictures</li> </ul>	F minor 3/4 Only tonic chord and dominant chord: Fm, Fm6/4, Bb9.	Stepwise motion, intervals: m3, M3, p4, p5, p8.	C4 – F5 p11 Andante Tenderamente
81.	Sleep Until Dawn; Italy, Sicily	<ul style="list-style-type: none"> <li>- “This lullaby is well known among the peasants. (...) There is a rather wide possibility for ornamentation of the basic melody, depending largely on the mother’s mood.”<sup>88</sup></li> <li>- Praise of the child (“How beautiful your name is!”)</li> <li>- Call to go to sleep</li> <li>- Mother wishes sleep would come quickly (“Come on horseback, come not on foot.”)</li> </ul>	G minor 6/8 Prominence of Gm, Gm6 and D, D6. Also: Gm4/2, A4/3, Am7, Am6, Eb.	Stepwise motion, intervals: m3, M3, p4, p5, m6, p8.	D4 – Eb5 m9 Moderato Dolcemente

<sup>86</sup> Dorothy Berliner Commins, *Lullabies of the world* (New York: Random House, 1967), 118.

<sup>87</sup> Berliner Commins, *Lullabies of the world*, 120.

<sup>88</sup> Berliner Commins, *Lullabies of the world*, 124.

Southeast Europe					
82.	You Are as Ruddy as an Orange; Croatia	<ul style="list-style-type: none"> <li>- It is not a call to go to sleep</li> <li>- It is a response to a question where the child was born</li> <li>- “All aspects of this lullaby – the stormy sea winds, the beech tree with its cradle – are homely and familiar, except for the orange, which is rare in this region. Thus, by implication, it is the child who is rare, lovely and wonderful, a perfect gift.”<sup>89</sup></li> </ul>	F minor 2/4, 3/4 A lot of C including C6/4. Also: Fm6/4, Bo6/3, Fm, Bo, C#o7, G.	Little stepwise motion, intervals: m3.	E4 – Bb4 o5 Andante Espressivo
83.	Sleep, Little Anna; Dalmatia	<ul style="list-style-type: none"> <li>- “Two characteristics of this lyric are of special note in this collection. First, though folklore, it is at once sophisticated and as complex as poetry. Moreover, it is very rare among lullabies to give a tender account in poetic terms of the mother’s love for the father.”<sup>90</sup></li> <li>- Call to go to sleep</li> </ul>	F# minor Common time A lot of F#m. Also: G#halfdim4/3, C#, Bm4/3 and 6/3, G.	Stepwise motion, intervals: m3, M3, m6.	F#4 – E5 M7 Andantino
84.	O John, My Son!; Old Serbia	<ul style="list-style-type: none"> <li>- “It is most significant that this Serbian lullaby alludes to the child as “my Easter lamb,” for among the devout Serbian people Easter is the greatest festival of the year. (...) This in this slumber song, the child is given a vision of the great festival to dream on.”<sup>91</sup></li> <li>- Praise of the child</li> </ul>	E major but d# is often d and a is a# 3/4 E, D, B, B6/3, E7, A4/3, E#o7, F#m, B#o7, C#m, E4/3, A6, A#o, Bm, F#, C#halfdim4/3, C#o6, B6, B, Am9, E6/4.	Stepwise motion, intervals: M3, p4, p8.	E4 – E5 p8 Giocoso
85.	Nani, Nani, Mother’s Little Baby; Bulgaria	<ul style="list-style-type: none"> <li>- The lullaby is a request to the slumber (“Slumber, come from the forest grove, Take my Tzochko by his small hand.”)</li> </ul>	Phrygian mode E 3/4, Common time, 2/4 A lot of Em. Also: Am6/4, Bo6, G6/4, F,	Stepwise motion, intervals: m3, M3.	E4 – D5 m7 Lento Espressivo

<sup>89</sup> Dorothy Berliner Commins, *Lullabies of the world* (New York: Random House, 1967), 129.

<sup>90</sup> Berliner Commins, *Lullabies of the world*, 130.

<sup>91</sup> Berliner Commins, *Lullabies of the world*, 132.

			Am6, Dm, Fmaj7.		
86.	Lully, Lully, Lully; Montenegro	<ul style="list-style-type: none"> <li>- Presents the whole family: the child who's rocking, Mummy, father and drowsy grandmother who pushes a sleigh carriage full of dreams.</li> </ul>	G minor Common time Ends with a Picardy third. Dm, Cm, Bb, G6/4, Dm7, D, Ahalldim7, G6, D6/4, D6, G7, Bb6/4, G, Ab6, Fm6, Ab.	Stepwise motion, intervals: M3.	C4 – G4 p5 Moderato Sostenuto
87.	Come, Hush-a-by, Hush, Hush; Rumania, Moldavia	<ul style="list-style-type: none"> <li>- Picture of a mother rocking the baby and holding it close</li> <li>- Call to go to sleep.</li> </ul>	E minor 3/8 Predominance of Em, Em6 and F#halldim7 and 6/3. Also: D and Am7.	Stepwise motion, repeated pitch, intervals: m3, M3, p4.	D4 – B4 M6 Moderato
88.	Now, Then, Sleep, Sleep, My Child; Greece	<ul style="list-style-type: none"> <li>- Call to go to sleep</li> <li>- Promises the child huge rewards if it goes to sleep (“I’ll give you the city of Alexandria in sugar, All of Cairo in rice, And rich Constantinople, And there you shall reign for three years.”)</li> <li>- Rich ornamentation – typical of the region.</li> </ul>	E minor with a# and c# 3/4 and Common time Utilizes two chords: F#m and C#halldim7.	Stepwise motion, intervals: m3, M3, p5.	E4 – D5 m7 Andante
89.	O, Saint Marina, Patroness; Cyprus, Nicosia	<ul style="list-style-type: none"> <li>- “Saint Marina, addressed in the opening stanza, is the patron saint of expectant mothers. She is also the special protector of all children. She exemplifies the ideal and all that is beautiful in mother and child. She is seen all over Cyprus today, represented in Byzantine iconography.”<sup>92</sup></li> <li>- Request of a good future for a child. “The second stanza projects the hope that the son will keep his eyes and</li> </ul>	Starts in E minor and ends in A minor 4/8, 3/8, 2/8 Mostly Em, F#halldim6/3, B, B7. Also: Em9, Emmaj7, F, Bhalldim7, E, Am.	Stepwise motion, intervals: m3.	D4 – A4 p5 Moderato

<sup>92</sup> Dorothy Berliner Commins, *Lullabies of the world* (New York: Random House, 1967), 140.

		<p>his mind open to all learning.”<sup>93</sup></p> <ul style="list-style-type: none"> <li>- Evokes Saint Marina “Who sends all little ones to sleep.”</li> </ul>			
Baltic					
90.	Lullaby, My Jamie; Latvia	<ul style="list-style-type: none"> <li>- Call to go to sleep</li> <li>- Mother foresees successful future for her son, including with women</li> <li>- Asks God for six fine horses for her child</li> <li>- Mentions the sister who rocks the baby</li> </ul>	G minor 2/4 A lot of Gm and Gm6. Also: F#o4/3, Ahalfdim4/3, D7, Eb, D9, Eb7, Ahalfdim7, Cm9, Ao6, Em.	Stepwise motion, intervals: m3, p4.	G4 – D5 p5 Moderato
91.	Fall Asleep, Little One; Estonia	<ul style="list-style-type: none"> <li>- Call to go to sleep</li> <li>- Child called a pet</li> <li>- Mentions birds that after the sunset are back in their nests</li> </ul>	E minor 3/4 Em, Bm, F#o4/2, F#o7, D#o6/3, G6/4, C, Em6/4, Am, B, B7, D, G#o7, A.	Stepwise motion, intervals: m3, M3, p4, p5.	E4 – E5 p8 Moderato Tenderamente
92.	Tu-Tu-Tu-Ti Little One; Finland	<ul style="list-style-type: none"> <li>- Stars as lambs and moon their shepherd</li> <li>- Call to go to sleep</li> <li>- Child’s attributes: precious, dearest</li> <li>- Wish for child’s good future (May you always tread the good path. Grow to be a fine Finnish man.)</li> <li>- Mother sees a change of roles when the child grows up (Her protector you will be.)</li> </ul>	D minor 3/4 Predominance of Dm and A, A7 in different inversions. Also: Em6/3, F, Bb, C, C7, G7, Bb7, G#o4/3.	Stepwise motion, intervals: m3, M3, p5.	A3 – E5 p12 Andante
93.	Cradle Song; Finland	<ul style="list-style-type: none"> <li>- Advises the child to live its life because it will be over soon</li> <li>- Talks about death</li> </ul>	E minor 3/4 Predominance of Em and B. Also: Am.	Stepwise motion, intervals: m3, M3, p4, p5, m6.	B3 – C5 m9 Tempo not mentioned
94.	Sleep Is Behind the Door; Karelia	<ul style="list-style-type: none"> <li>- Sleep as a material thing</li> </ul>	A minor 5/8, 2/4, 6/8 Predominance of Am, Am6	Stepwise motion, intervals: m3, M3,	A4 – F5 m6 Andante

<sup>93</sup> Dorothy Berliner Commins, *Lullabies of the world* (New York: Random House, 1967), 140.

			and Bhalfdim7 in different inversions. Also: F#halfdim7, F7, Dm.	p4, p5, m6.	
Former USSR					
95.	Ee, Nano, Nano, Nano; Georgia	- "Here an appeal is made to the healing powers of Nana, goddess of the Sun, patron of vegetation and fertility; and this song is actually part of a healing ritual for a sick child. It was first notated in 1929 by Sh. M. Mshvelidze in Eastern Georgia." <sup>94</sup>	C minor 6/8 A lot of Cm in different inversions and Ebmaj7. Also: Dhalfdim7 in different inversions, Abmaj7, Ab, Eb, Bb, C6/4, G6/4, Fm6, Bo7, G6/4-5/3.	Repeated pitch, stepwise motion, intervals: m3, M3, p4, m6.	G4 – F5 m7 Andantino
96.	Bai, bai, bai, bai; Central Russia	- "The lullaby celebrates the miracle of springtime, the sudden and extravagant wild flowers and the return of the nightingale with its beautiful song, which so joyously proclaims the spring." <sup>95</sup>	G minor Common time Predominance of Gm. Also: Cm4/3, Ahalfdim4/2, D7, Ao6/4, D6/3, Bb, F#o6/3, Ebmaj7.	Repeated pitch, stepwise motion, intervals: m3, p4, p5.	D4 – Eb5 m9 Andantino
97.	Sleep, My Dear Little Son; Byelorussia	- "This lullaby is widely known throughout the region and is sung by townspeople as well as peasants." <sup>96</sup> - Call to go to sleep - Child compared to a dove - Blames the wind for not allowing the child to sleep - Pictures a mother who sings songs for the child even at night	A minor 2/4 Predominance of Am in different inversions and Am7. Also: Fmaj7 (6/3), Bhalfdim7.	Repeated pitch, stepwise motion, intervals: m3, M3, p4, m7.	E4 – E5 p8 Andantino
98.	The Rain Is Pouring;	- Evokes forces of nature: rain	G minor 4/4	Repeated pitch,	G4 – Eb5 m6

<sup>94</sup> Dorothy Berliner Commins, *Lullabies of the world* (New York: Random House, 1967), 183.

<sup>95</sup> Berliner Commins, *Lullabies of the world*, 184.

<sup>96</sup> Berliner Commins, *Lullabies of the world*, 186.

	Ukraine, Province of Kursk	<ul style="list-style-type: none"> <li>- Presents the brother rocking his sister</li> <li>- Projects the future of the child: she will get married</li> </ul>	Predominance of Gm, Gm7 and Cm, Cm6. Also: Ao, D7, Cm6/3.	stepwise motion, intervals: m3, p4, p5.	Moderato
99.	Sleep, My Baby, Sleep, My Pretty; Circassia	<ul style="list-style-type: none"> <li>- Foresees the child's future as a warrior</li> <li>- "It was here [in Circassia – M.G.] in 1840 that Mikhail Yuryevich Lermontov, one of Russia's celebrated and beloved poets, first heard this melody while passing through a Cossack village. He heard a mother sing her fatherless baby to sleep with this folk tune. She sang of her fears and she sang, too, of the Cossack code of honor and revenge. Keeping the melody and the sense of the words in mind, Lermontov turned it into poetry. Since then, through long usage, his words and the melody have become inseparable, yet another example of a gifted artist building upon the foundations of folk material to create something which in itself becomes part of the tradition."<sup>97</sup></li> </ul>	F minor 2/4 Predominance of Fm in different inversions and C, C7 in different inversions. Also: Ghalldim7, Bbm9, Bo7, Eb, Ab, Go, Bo.	Repeated pitch, stepwise motion, intervals: m3, M3, p4, m6.	C4 – D5 M9 Moderato
100.	Bye-Bye My Boy; Turkmeni-stan	<ul style="list-style-type: none"> <li>- Child as a golden fish that the mother caught in her net</li> </ul>	E minor 2/4 A lot of Em in different inversions and Bm. Also: F#o6/4, Am6, F#halfdim4/3, Fmaj7, Bm9.	Repeated pitch, stepwise motion, intervals: M3, p4.	F#4 – B4 p4 Andante

The sample size of the analyzed lullabies is 100 compositions, but this indicates the trends. The analyzed lullabies from both Americas, Europe and former USSR were almost all in

<sup>97</sup> Dorothy Berliner Commins, *Lullabies of the world* (New York: Random House, 1967), 190.

a minor (47) or a major key (43). One of them, the lullaby from Nicaragua (No. 26 “Precious Child”), had verses in a minor key and chorus in a major key. Spanish lullabies were in slightly altered keys, a distant memory of the influence of the Moors from Africa. A lullaby from East Greenland (No. 47 “How Charming He Is That Little Pet There!”) was based on only three pitches and a lullaby from Bulgaria (No. 85 “Nani, Nani, Mother’s Little Baby”) was in a Phrygian mode. Some lullabies of the aboriginal people were based on Indian scales or pentatonic (No. 5 “Sleep, Sleep, Little One”), or a Phrygian mode (No. 18 “Hush, Little Baby”).

Most of the lullabies frequently utilize the tonic chord and the dominant chord. Some, however, do without the dominant chord (No. 22 “Hush, Little One”). The analyzed lullabies had a very rich chordal palette, but a lot depends on the arranger. They all have a huge potential and go as far as the imagination of the creators, which clearly has no limits. The lullabies keep their local colouring, for example, the rich ornamentation typical of the region in the Greek lullaby “Now, Then, Sleep, Sleep, My Child” (No. 88). They are always a part of the folklore they come from.

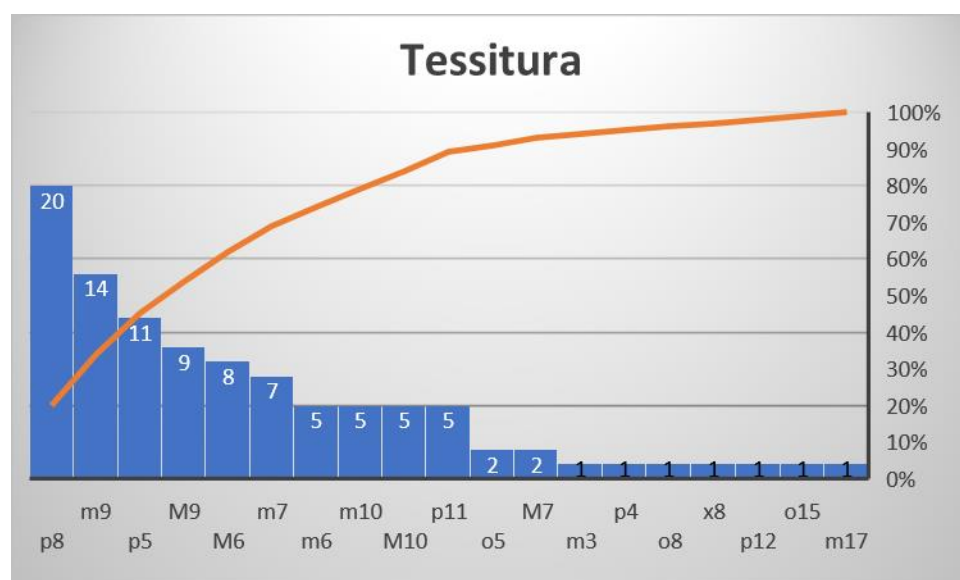
All the lullabies are either in a slow tempo (35 – Lento or Andante) or in a moderate tempo (49 – Andantino or Moderato). In nine lullabies tempo was not mentioned. The rest of the lullabies have other tempi, like Giocoso or Teneramente.

They all have a pretty small tessitura: the smallest being m3 (Peru, No. 40 “Go to Sleep, My Little One”), and the biggest being m17 (Spain, No. 67 “Sleep, My Little Babe”). Also, a small tessitura had a lullaby from Turkmenistan (p4, No. 100, “Bye Bye, My Boy”), a lullaby from Portugal (o5, No. 66 “Nightingale with the Black Beak”), two lullabies from the US (p5, No. 9 “Go Tell Aunt Rhody” and No. 12 “The Mocking Bird”), Uruguay (p5, No. 44 “Sleep, My Baby”), East Greenland (p5, No. 47 “How Charming He Is That Little Pet There!”), Sweden (p5,



No. 51, “Tu... Tu! Aren’t You Coming?”), two lullabies from France (p5, No. 61 “Sleep, Baby, Sleep” and No. 62 “Go to Sleep, Colas”), Spain (p5, No. 68 “Hush-a-bye Baby al Ron, Ron”), Montenegro (p5, No. 86 “Lully, Lully, Lully”), Cyprus (p5, No. 89 “O, Saint Marina, Patroness”) and Latvia (p5, No. 90 “Lullaby, My Jamie”). Lullabies from Brazil (o15, No. 41 “Little Son, Sleep in the Hammock”), Finland (p12, No. 92 “Tu-Tu-Tu-Ti Little One”), US (p11, No. 11 “Here Take This Lovely Flower”), Colombia (p11, No. 38 “Sleep, Little One”), British Isles (p11, No. 53 “Bye Baby Bunting”), Ireland (p11, No. 55 “Sleep, O Babe”) and Italy (p11, No. 80 “Hush-a-bye, My Lovely Child”) were on the other side of the spectrum.

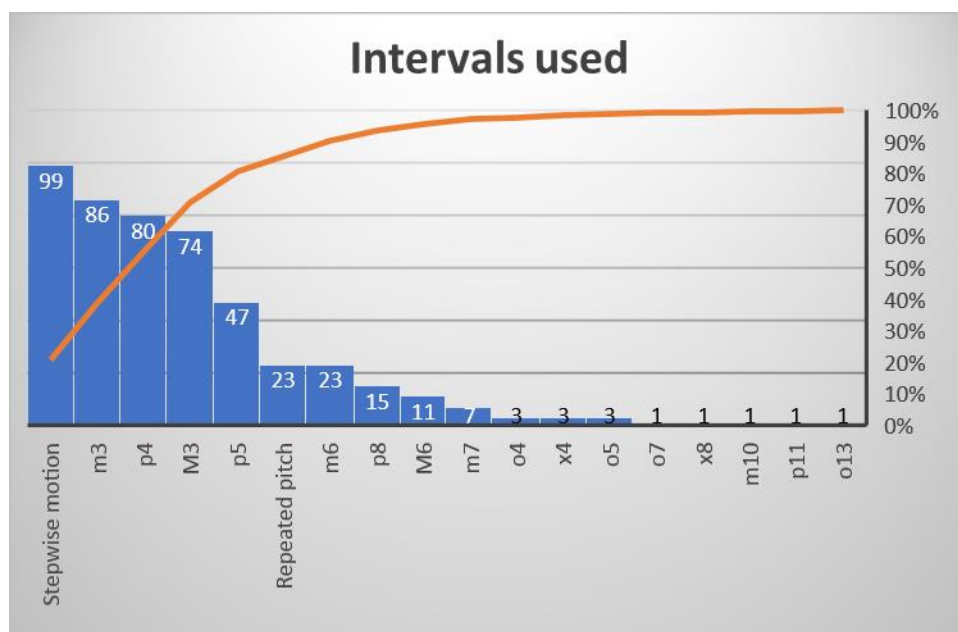
Figure 2: Tessitura in popular lullabies



The most popular tessitura is p8, which was used in 20 lullabies. m9 was used in 14 lullabies and p5 in 11. Less frequent, but still quite frequent are ranges from m6, to M6, to m7, to m10, to M10, to p11. Small ranges from p5 to p8 constitute 54%.

Most melodies of the analyzed lullabies are constructed using stepwise motion and consonant intervals. The biggest intervals used had a lullaby from Brazil – o13 (No. 41 “Little Son, Sleep in the Hammock”) and a lullaby from France – p11 (No. 61 “Sleep, Baby, Sleep”).

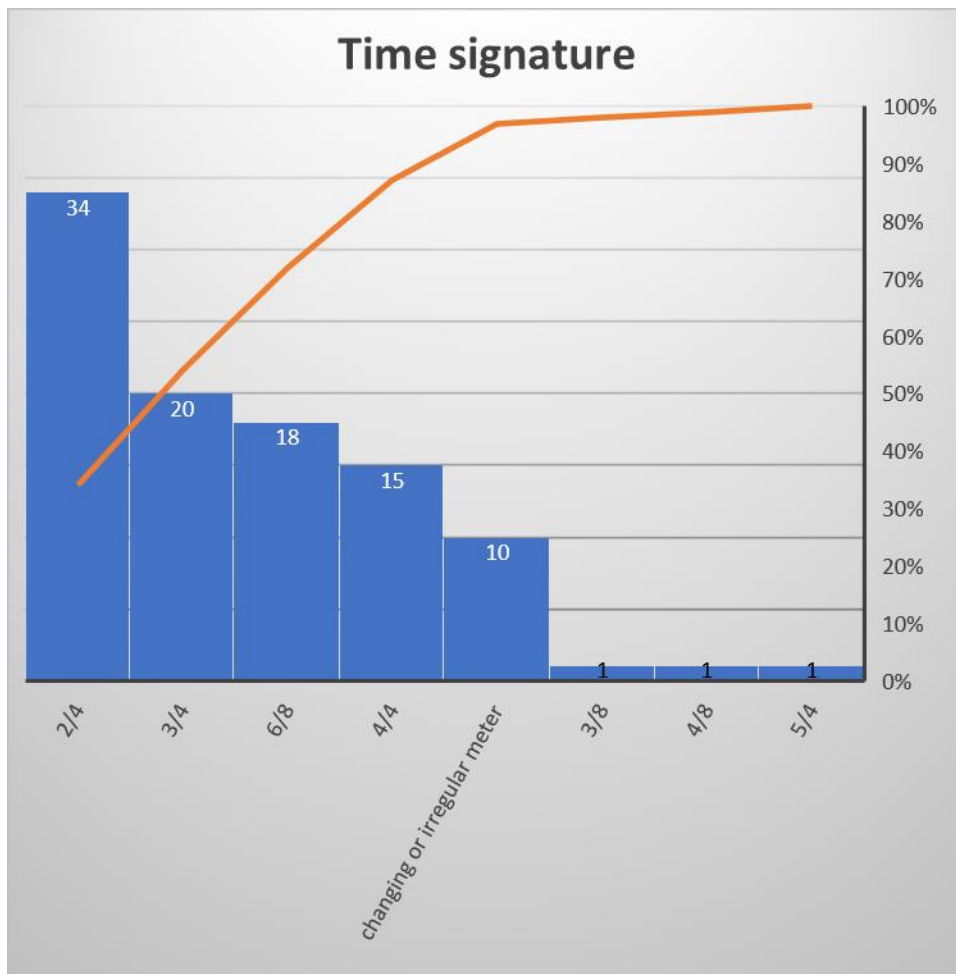
Figure 3: Intervals used in popular lullabies



Stepwise motion was used in 99 analyzed lullabies, m3 in 86, p4 in 80, M3 in 74 and p5 in 47. These are the most frequently used intervals.

The analyzed lullabies use duple, triple or quadruple meter with similar frequency, however there is a slight preference of 2/4 meter, which was used in 34 lullabies.

Figure 4: Time signature in popular lullabies



Most of the lullabies come from folklore. Some, however, were created by a composer or a poet and became a part of the folk tradition later on. This is the case of No. 9 “Go Tell Aunt Rhody” and No. 98 “Sleep, My Baby, Sleep, My Pretty.”

Some lullabies are very simple in their expression, some are very poetic and paint beautiful word pictures, for example No. 25 “Now Sleep, Little Fellow”, No. 55 “Sleep, O Babe” and No. 82 “Sleep, Little Anna.” Some create surprising poetic analogies, for example compare the custom of carrying infants on parents’ backs to beetles sleeping on each other’s backs (No. 21 “Pu’va, Pu’va, Pu’va”) or a child to a mosquito who begins to sting three hours before dawn (No. 29 “Sleep, Mosquitos, Sleep”).

Most of the lullabies are a call to go to sleep as expressed by their lyrics. Some of them (No. 44 “Sleep, My Baby” and No. 46 “Arroro, My Baby”) blame the mischievous sleep for not coming to the child. Some are a request to the sleep to come (No. 85 “Nani, Nani, Mother’s Little Baby”).

Some lullabies are a kind of a prayer (No. 5 “Sleep, Sleep, Little One” and No. 20 “Kawas, Thy Baby Is Crying!”), many mention angels, God and saints (No. 16 “Cradle Hymn”, No. 22 “Hush, Little One”, No. 34 “Go to Sleep, My Treasure”, No. 40 “Go to Sleep, My Little One”, No. 43 “Our Lady Saint Anne”, No. 46 “Arroro, My Baby”, No. 56 “All Through the Night”, No. 69 “Hear Lullabies and Sleep Now”, No. 71 “Sleep, Sleep, Little One, Sleep”, No. 78 “Sleep, Little Soul” and No. 89 “O, Saint Marina, Patroness”).

Some lullabies promise rewards if the child goes to sleep. They offer from some milk (No. 62 “Go to Sleep, Colas”), to goodies from the fair from the father and onion soup from the mother (No. 59 “Sleep My Precious Chick”), to soft rabbit skin (No. 53 “Bye Baby Bunting”), to a chicken (No. 61 “Sleep, Baby, Sleep”) or a drake (No. 77 “Sleep, My Child”) or even a sheep (No. 75 “Sleep, Baby, Sleep”), to all the pretty little horses (No. 14 “Go Ter Sleep”), and “the city of Alexandria in sugar, all of Cairo in rice, and rich Constantinople, “ and there the grown up child shall reign for three years (No. 88 “Now, Then, Sleep, Sleep, My Child”).

Some lullabies use threats. They threaten with a wildcat that strangles (No. 17 “Gay Creole Gal”); that the naked bear will eat the child (No. 18 “Hush, Little Baby”); that the black man will eat the little child (No. 28 “Go to Sleep, My Little One”); that the big cat will come and eat the child (No. 32 “Sleep, Sleep, Little One, Sleep”); that goblin will eat the child (No. 37 “Little Child, Little Child, Sleep a Little More”); that the guardian will take a table leg and pound it on the wall (No. 50 “Rock, Rock, the Child”); that the sheep will bite the child (No. 74

“Now, Then, Sleep My Child”) and that the shepherd’s dog will bite the child (No. 75 “Sleep, Baby, Sleep”).

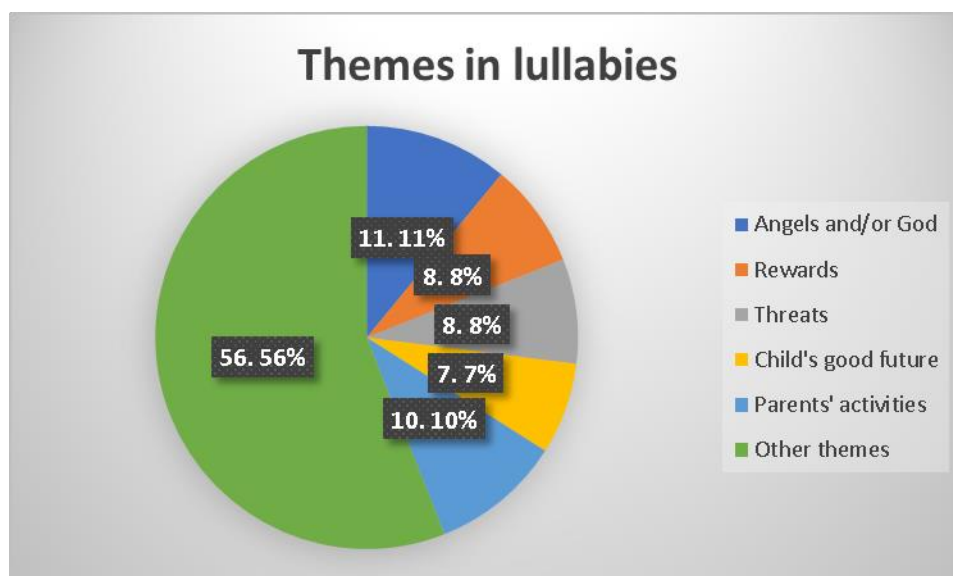
Some lullabies project the child’s good future. They are about how she will gather wild roses (No. 2 “She will gather roses”); he will catch the large spring salmon (No. 3 “Dear Boy”); she will have a husband rich in land and herds (No. 65 “In the Hills of Cuscioni”); he will have good luck with women (No. 90 “Lullaby, My Jamie”); she will get married (No. 98 “The Rain Is Pouring”) and he will be a good warrior (No. 99 “Sleep, My Baby, Sleep, My Pretty”). Some are a wish for the child’s good future, like No. 92 “Tu-Tu-Tu-Ti Little One”, which asks if he may always tread the good path.

Many lullabies present parents’ activities, for example tending the sheep, cooking Schnitz, keeping the bugs away (No. 13 “Sleep, My Baby, Sleep”); washing the baby’s swaddling clothes, sewing a little shirt (No. 24 “Go to Sleep, My Little One”, No. 27 “Sleep, Little One”, No. 66 “Nightingale with the Black Beak”); fetching some guavas (No. 36 “Go to Sleep, My Little Baby”); mother sitting and grinding grain, father blowing a pretty horn, sister sewing clothes for the child (No. 50 “Rock, Rock, the Child”); father having gone to the fair, mother having gone to church (No. 59 “Sleep, My Precious Chick”); Mama upstairs making cake, Papa downstairs making chocolate (No. 62 “Go to Sleep, Colas”); father digging coal, mother making butter (No. 68 “Hush-a-bye, Baby”) and working in the field (No. 77 “Sleep, My Child”).

Some lullabies present mother’s dreams and longings, like the lullaby No. 23 “Hush, Hush, Child”.

Some lullabies are songs about animals. They enumerate them (No. 10 “Animal Song”) or tell their stories (No. 8 “A Frog He Would A-Wooing Go”). Some mention birds (No. 26 “Precious Child” and No. 78 “Sleep, Little Soul”).

Figure 5: Themes in popular lullabies



The analyzed lullabies conform to what is generally known or assumed about the lullabies. They have relatively small ranges, prefer consonant intervals, employ duple, triple or quadruple meter and frequently use common or typical themes for the lullabies.

## Published lullabies by composers

The following chapter discusses lullabies composed by composers. There will be sixteen examples, each one analyzed for its melody, harmony, time signature, tempo and other characteristics that make it special.

### 1. Henryk Mikołaj Górecki, “Three lullabies”

The first example to be discussed is going to be Henryk Mikołaj Górecki’s “Three lullabies”. Górecki took the words and the melodies from two books: 1. *Chodzi chodzi Baj po ścianie – Wiersze: Kołysanki* (Baj is walking on the wall – Poems: Lullabies) selected by Hanna Kostyrko (Nasza Księgarnia, Warsaw, 1958); 2. *Dzieła Wszystkie* (Complete Works), vol. 26, part III, no. 549 by Oskar Kolberg (Ludowa Spółdzielnia Wydawnicza and Polskie Wydawnictwo Muzyczne, 1963).<sup>98</sup>

The lullabies are written for the mixed choir SATB. They are in slow tempos: Largo in the first one “Uśnijże mi, uśnij” (Go to sleep, go to sleep), Lento – largo in the second one “Kołyszące się kołysz” (Rock, rock) and Lento assai in the coda of the third lullaby “Nie piej, kurku, nie piej” (Don’t crow, rooster, don’t crow). The exception is the third lullaby, which is in tempo Moderato, Mosso – ma non troppo.

There are no time signatures in these lullabies, although the first one is clearly written in 2/4, the second one also in 2/4 and the third one in 3/4 with a coda in 2/2, except for two measures written in 3/2. There are no key signatures either, although the first lullaby could be written in F major (the composer constantly uses Bb instead of B), the second one in G major (F

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<sup>98</sup> Henryk Mikołaj Górecki, *Three Lullabies* (London: Boosey & Hawkes, 1996), introduction page, unnumbered.

natural does not appear at all and F# appears in the key moments, and the lullaby ends with a G major triad), and the coda also in F major.

In “Uśnijże mi, uśnij”, the composer repetitively uses 6/4 chords, especially C6/4, which also ends the piece. Other than that, we have Dm, Dm7, Bb7, Gm, F6/4-3 and the same chords in different inversions. The chordal palette is then very simple and unified. The voices move smoothly, mostly in stepwise motion. There are no big jumps. “Kołyszące się kołyszą” is constructed of two parts and is also very simple harmonically. We encounter the following chords: Dm, C, Bb7, Am, Em11 or Am/G (it is a very prominent chord in this piece: since when it appears in both parts, it is every other chord that the composer weaves interchangeably with other chords until the end of the piece), Am7, D and G. “Nie piej, kurku, nie piej” cannot be analyzed chordally. Tenor and bass sing pedal notes, continuous and always exchanging Ab and Bb. This pedal gives a crunch to the piece, because it is an x4 away from the most notes in the melody of the alto. Alto adds up to the eighth note motion of tenor and bass. The eighth notes in alto oscillate around a tone centre number one: E. The main melody is in the soprano and it does not enter until measure 7. These are notes of longer values: half notes and quarter notes. They oscillate around a tone center number two: D, except for an A, which ends phrases.



*espressivo - legato*  
*mp (mf)*

7

No - - - - cka by - - - - ła

Nie piej, kur - ku, nie piej, Nie budź mi Ma - ry - się. Nie piej, kur - ku, nie piej,

Nie piej, kur - ku, nie piej, Nie budź mi Ma - ry - się. Nie piej, kur - ku, nie piej,

10

kró - - - - tka,

Nie budź mi Ma - ry - się. Nie piej, kur - ku, nie piej, Nie budź mi Ma - ry - się.

Nie budź mi Ma - ry - się. Nie piej, kur - ku, nie piej, Nie budź mi Ma - ry - się.

Figure 6: Fragment of Górecki's "Nie piej, kurku, nie piej"

Coda is very simple harmonically. It is a constant exchange between C6/4 and other chords like: Gm9, Bb6/4, F6, Am and Am4/2.

The melodies of these three lullabies present mostly stepwise motion and a little repeated pitches. In the first lullaby, there is also m3 and M3; in the second lullaby p8, m3 and p4; in the third lullaby, occasionally we have p4 and p5 at the end of the phrases; and in the coda, we have four times m3 and once p4.

The texts of these lullabies indicate their folk origin. They talk about a rooster and geese, which the child will take to the green pine forest when he or she grows up. The mother or the

father in these lullabies will stack the hay, when the child falls asleep. There is a call for the protection of Jesus in one of the lullabies.

## **2. Norbert Palej, “Dark lullaby”**

Another example of a contemporary lullaby is Norbert Palej’s “Dark lullaby”. It is based on a poem by Krzysztof Kamil Baczyński, a famous Polish poet and Home Army soldier who died during the Second World War. The poem, written at night on September 10<sup>th</sup> of 1940, talks about lost fear-free time and calls a little girl to go to sleep.

The piece is clearly in F major, but the composer chose to notate it in C major (no key signature). The time signature is 3/4 with occasional one measure of 2/4. The tempo of the piece is *Largo dolcissimo*. The piano and voice version starts with clusters, which Palej asked to play like a distant echo of the war. The melody is sweet and truly beautiful. It is written for the soprano and its tessitura is C4 – Bb5 (m14). The melody is constructed on stepwise motion, repeated pitches and bigger consonant intervals: m3, M3, p4, p5, m6, M6, p8. The harmonies are simple, although the composer incorporates, for example, bVI7 into his writing. The especially interesting passage with a descending harmony is at the end: F, Fmaj7 (4/2), Dm7, Db7, Bb6/3, Gm4/3, C7, with which the composer revives once again the fading out music.

## **3. Karol Szymanowski, “3 Berceuses”**

Karol Szymanowski based his “3 Berceuses” on the poems by a Polish poet Jarosław Iwaszkiewicz. The first lullaby has a scary text: it tells possibly a mother to lean over a crib, lean over the black pond, because soon they will rest in its depths. The second lullaby’s text is a poem about a sea voyage. The lyric subject sings to the sea, to the stars and to today’s night. The third

lullaby's text's action also takes place at night. The author shows us the enormous white moon and the silence of the silence, and only the forest, "the old benefactor is silently lying".

Szymanowski composed the "3 berceuses" for voice and piano. Not only the voice part is distinctive. The piano part has also its distinctive character. One can say it has its own voice. In the first lullaby, the voice, the right hand of the piano and the left hand play distinctive roles. Left hand is based almost exclusively on four pitches: ab, g, eb and d. The exception are measures 12 and 13. It is a descending quarters' pedal in the majority. In the right hand, an eight-note motive is especially prominent. It repeats five times throughout the piece (18 measures).

Piano part is not helping the voice much. We have a against ab and d against eb. The piece is full of dissonances. The melody's tessitura is G4 – G5 (p8) and it is based on stepwise motion and bigger consonant intervals: m3, M3, p4, p5, m6. It is hard to describe the vertical harmony. It seems like the three voices are moving independently. The tempo of the piece is Lento; the time signature - 4/4.

The second and the third lullabies repeat harmonic features of the first one. Again, it seems like the voice, the right hand of the piano and the left hand of the piano have independent paths. The difference is that the right hand is trying to help the voice: there are pitches that coincide.

The melody of the second lullaby spreads from C#4 to F#5 (p11) and it uses stepwise motion as well as bigger intervals: m3, M3, x3, p4, p5, M7. The melody of the third lullaby spreads from F#4 to G#5 (M9) and it uses stepwise motion as well as: repeated pitch, m3, M3, p4, o5, p5, m6, M6 and M7. The tempo of the second lullaby is Lento assai and of the third one Andantino soave. Their respective time signatures are 6/8 and 3/4.

#### 4. Eskender Bektambetov, “lullaby”

Another beautiful example of a contemporary lullaby is the “lullaby” by Eskender Bektambetov, composed for Julia Kogan, coloratura soprano. The text is in Russian and in English and it is about a child born and raised in the desert. It was written by Joseph Brodsky, a Russian poet and translated by Julia Kogan.

This piece is for coloratura soprano and a string orchestra. It is in a slow tempo, where a quarter note equals 55. It has a beautiful melody, which spans from D4 to C6 (m14) and is based on stepwise motion as well as: repeated pitch, o3, m3, M3, p4, M6, o8, p8.

The piece is very interesting harmonically. The composer modulates five times. He starts with no key signature, although there are a lot of accidentals, then in measure 9 he switches to F minor, to introduce G major in measure 34. In measure 52 we have F minor again, in measure 69 G major again and in measure 87 G minor until the end of the piece. The harmony is rich, what can be seen, for example, in this passage written in G major (measures 41 – 51): G, C7, Am9, Ahalldim4/2, Ahalldim4/3, G6/4, Cm, G6/4, G, Eb, G, Bb, C7. There are a lot of suspensions, passing tones and neighbour tones throughout the piece. The composer at times gets very creative with chords. In one instance (measure 34), he starts with a chord constructed with eb, g, b, d, after which Violin II has passing notes c# and e, and everybody lands on d and f with still eb in the bass. Another example of his chordal creativity is e, gb, bb in measure 32.

Key signature changes, but also time signature changes. The piece starts in 2/4, then in the measure 14 we have 3/4, in measure 33 again 2/4, in measure 49 3/4, 50 2/4, 51 3/4, 64 common time, 65 3/4, 69 2/4, 84 3/4, 85 2/4, 86 3/4, 95 common time. All together, the time signature changes 12 times. This piece is very rich and colourful.

## 5. David Wynne, “Irish lullaby”

“Irish lullaby” by David Wynne is another example of a contemporary lullaby. The poem in Welsh was written by John Stoddart and its English equivalent by Francis A. Fahy. It is about a little child who swings to and fro in mother’s arms “like a bird on the bough”,

“While a hush-o falls from the skies above

And a lul-la-lo are the fairies singing.”

It has three verses. The last line mentions the angels who are keeping watch above the child.

The text is set to the music in a syllabic way, although every once in a while, there is a two-note melisma. The melody spans from Bb3 to F5 (p12) and it is based on the stepwise motion and repeated pitches, as well as a few bigger consonant intervals: m3, M3, p4, p5.

This lullaby is in Db major. The time signature is 9/8. The composer advises to play it *Con Tenerezza*. It is composed for voice and piano. The harmonies are pretty dense. There are a lot of ninth chords and seventh chords in different inversions. The piano part is rich in appoggiaturas, passing notes and neighbour notes, and suspensions. The melody of the third verse differs slightly at the end, giving the piece a nice finish.

## 6. Johannes Brahms, “Wiegenlied”

“Wiegenlied” Op. 49, No. 4 by Johannes Brahms, popularly known as Brahms’ lullaby was published in 1868.<sup>99</sup> “The lyrics of the first verse are from a collection of German folk poems called *Des Knaben Wunderhorn* and the second stanza was written by Georg Scherer (...) in 1849. (...) The lullaby was dedicated to Brahms’ friend, Bertha Faber, on the occasion of the

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<sup>99</sup> Wikipedia: Brahms’ lullaby, accessed February 7, 2017, [https://en.wikipedia.org/wiki/Brahms'\\_Lullaby](https://en.wikipedia.org/wiki/Brahms'_Lullaby)

birth of her second son. (...) [It - M.G.] was first performed in public on 22 December 1869 in Vienna by Louise Dustmann (singer) and Clara Schumann (piano).”<sup>100</sup> The lyrics are a beautiful call to go to sleep. The second stanza mentions angels and Christ-child.

It was originally written in Eb major, but here, a version in F major will be analyzed. The melody spans from F4 to F5 (p8). It is based on stepwise motion, repeated pitches and bigger intervals: m3, M3, p4, x4, p5, p8. The melody and the piano accompaniment outline simple harmonies: F, F11 and Bb6/4. Every measure is started by the pitch F2 in the left hand.

The time signature is 3/4. The indications of the composer on how to play this lullaby are: *Teneramente, con moto*. This lullaby is a sweet, little pearl among the lullabies composed by composers and it certainly is one of the most popular lullabies ever.

## **7. C. W. Krogmann, “Mermaid’s lullaby. Waltz” Op. 45, No. 12**

An example of a contemporary instrumental lullaby is “Mermaid’s lullaby. Waltz” by C. W. Krogmann Op. 45, No. 12. The score is preceded by a lullaby verse:

Rock a bye baby, your cradle’s the billow,

A feathery wavelet we’ll have for your pillow,

So rock a bye billow

Sleep, baby, sleep

In your cradle so cozy, upon the vast deep.

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<sup>100</sup> Wikipedia: Brahms’ lullaby, accessed February 7, 2017, [https://en.wikipedia.org/wiki/Brahms'\\_Lullaby](https://en.wikipedia.org/wiki/Brahms'_Lullaby)

This lullaby is for piano solo and its melody has nothing to do with the preceding text. The lullaby is in F major in 3/4 (waltz). It is in tempo Andante. The form of this little piece is ABA'. Phrases are very regular, each one has eight measures. In the A segment, we have two identical antecedents and two different consequents. The melody in A is in the left hand. A' segment differs because of different consequents, but the scope (also 32 measures) and the idea of the melody in the left hand are the same. Segment B in tempo Lento also has two identical antecedents and two different consequents. The melody in the middle segment is in the right hand.

The piece is very quiet, tranquil and polite. The melody in A and A' spreads from C3 to F4 and only the last note is F2. The melody in B spreads from F4 to C5.

The harmonies are very transparent and clear. We have a tonic chord in all the inversions, dominant chord and dominant seventh chord in all the inversions. Beside that, there are also: Bo7, Do6, G4/3, Bb6/4, Gm7. There are a couple passing notes and neighbour tones. The harmony is easy to decode. Every note has its explanation.

## **8. William P. Dougherty, "Lullaby for Trumpet and Piano"**

"Lullaby" by William P. Dougherty is an example of a contemporary lullaby in jazz style. It was written in 1987 for trumpet in C and piano. The directions from the composer on how to play this piece are "Simply and expressively". The trumpet is muted and everybody plays with feeling in the softer areas of the loudness. The trumpet plays short phrases over the whole notes in the piano held with pedal and delicate movement in the higher register of the piano.

This piece is in Eb major and 4/4. As far as harmony is concerned, there are only seventh, ninth, eleventh and thirteenth chords: Eb9, Cm11, Fm11, Ab9, Gb13, Db9, Fm9, Dm9, Bm13,

F9, A9, A9/#7, Fmaj7, Dm11, Ab13, Eb7, Cm7. The melody spans from A3 to F5 (m13). It is based on stepwise motion, as well as bigger intervals: m3, M3, p4, p5, m7, o8, M9. Starting at the eighth measure from the end, the composer calms everything down, but in the fourth measure from the end he recalls the beginning. The piece gets a nice parenthesis.

## 9. Phillip Wilcher, “Two lullabies for violin and piano”

“Two lullabies” by Philip Wilcher are both constructed using the same methods: repeatedness and simplicity of measures, which give them a dreamy character. The first lullaby is in F major and 2/4, and the tempo Larghetto Cantabile. It is an instrumental lullaby and it was written for violin and piano. Here, the same motive based on the four harmonies: F6/4, Dm6, Am6/4 and G9 in an inversion is repeated several times, starting from an introduction played by only the left hand of the piano. At times, the motive gets transformed through different harmonies; at times, it is fragmented. While the piano has mostly an eight-note movement, holding a note for two measures is what the violin part mostly consists of. The music fades out to nothing. The score is adorned by a verse by Keats:

O magic sleep! O comfortable bird,  
  
That broodest o’er the troubled sea of the mind  
  
Till it is hush’d and smooth! O unconfin’d  
  
Restraint! Imprison’d liberty! great key  
  
To golden palaces-ay, all the world  
  
Of silvery enchantment



The second lullaby is in D major and 4/4, and in tempo Larghetto Cantabile, as well. It is also for violin and piano. The same principles rule in here, only this time the feature chords are D and A#o7. For five measures, it modulates to F major via Eb and C. Two verses by Gerard Manly Hopkins finish the score:

Heaven – Haven

*A nun takes the veil*

I have desired to go

Where springs not fail,

To fields where flies no sharp and sided hail

And a few lilies blow.

And I have asked to be

Where no storms come,

Where the green swell is in the havens dumb,

And out of the swing of the sea.

# 10. Virgil Thomson, “Tango lullaby. A Portrait of Mademoiselle Alvarez de Toledo”

“Tango lullaby. A Portrait of Mademoiselle Alvarez de Toledo” by Virgil Thomson is a piece for chamber orchestra. It is notated in A minor, but in fact it is very far from A minor. Its harmony is very challenging and presents interesting juxtapositions of the chords. The orchestra is divided in two. Strings play one harmony, over which the rest of the instruments outlines a different harmony. In this way, we get polychords (e.g. Bbm + Bm), chords with a false note

(e.g. Bbm + e), and split chords (e.g. F + ab → split third). In measures 17 – 24, violas withdraw from the strings' harmonic plan to double the part of the flute an octave lower. In the last four measures, Violin I does the same, doubling the harmony of the flute, but not the exact pitches.

Apart from the vertical division, there is also the horizontal one. The piece can be divided in three parts: 1. with a constant juxtaposition of Am and Bbm chords in strings (the exchange lasts for 16 measures); 2. with a constant juxtaposition of Cm and C#m chords in strings (the exchange lasts for 6 measures); 3. with a constant juxtaposition of Am and Bbm chords in strings (the exchange lasts for 15 measures). The remaining 12 measures are filled with different harmonies in strings (D, E, F, C). The score of the “Tango lullaby” is a transposed score. It is written in cut time in a slow tempo, where a half note equals 44.

### **11. Claude Debussy, “Jimbo’s lullaby”**

“Jimbo’s lullaby” by Claude Debussy is a piece for piano solo. It belongs to the cycle “Children’s corner”. It is in Bb major and in 2/2. It starts with a ten-measure motive in lower register of the piano. The motive comes back in the measure 21, this time spreading through eight measures and in the middle register. It comes back again in the measure 63, prolonged to 11 measures and in the higher register. The motive is like a song sung by a child on a playground: simple and sweet, but Debussy gives it at first the dark register and always pretty dark harmonies. This is also how Debussy elaborates the motive: following for a great deal of the piece in the lower register and giving it the dark harmonies. Throughout the piece, we have: Gm7 in inversions, F9, Ao, Ghalldim7, Ehalldim9, Gm, Dm, Bb9, Gb9, Ab9/x5, Ahalldim7, Dbx5, Eb, Eb9, Challdim4/2, Cm6, Abm9, Cbm7. Debussy as always dazzles with the sophisticated harmonies. He is sometimes very creative with chords, for example in measure 45, where he puts eb, g, b natural, db and a side by side. He uses pedal db in measures 47 – 52, which dyes

interestingly the pitches played by the right hand of the piano. This piece is in moderate tempo (Assez modéré). It is played in different shades of softness, from p to ppp.

The following charts show musical elements in lullabies.

Figure 7: Meter in all 16 lullabies composed by composers

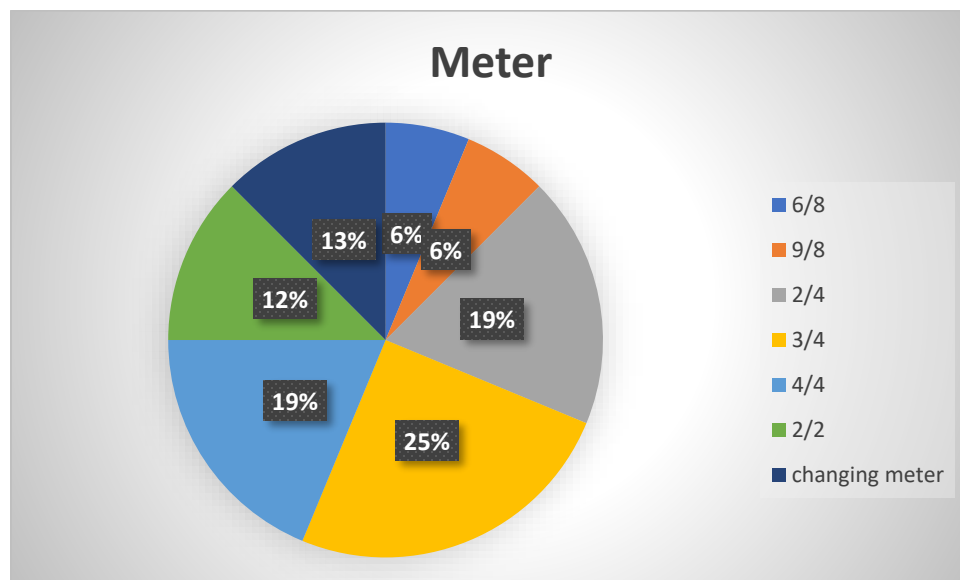


Figure 8: Tessitura in ten vocal lullabies composed by composers

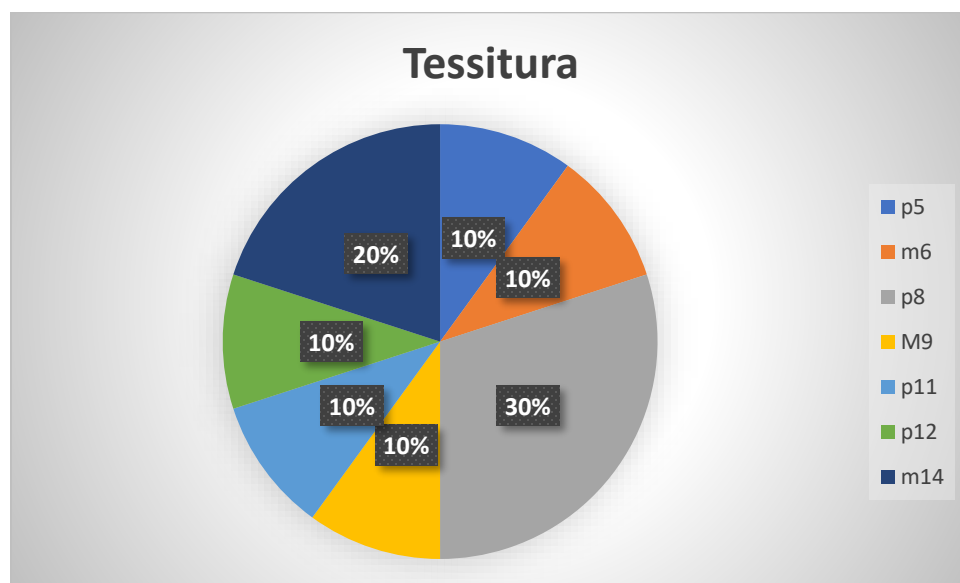
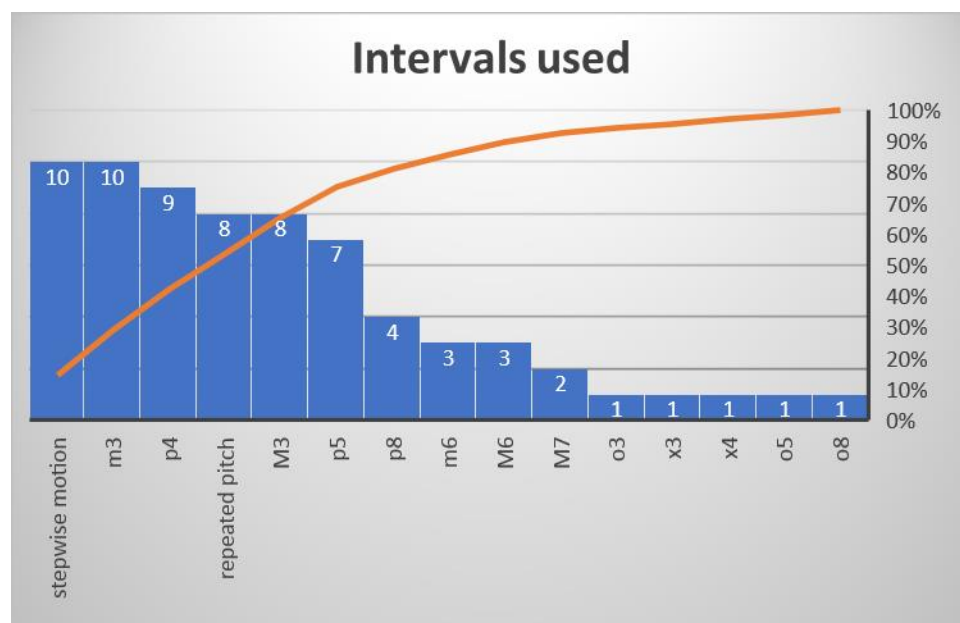


Figure 9: Intervals used in ten vocal lullabies composed by composers



The following table shows tempo and key in the lullabies composed by composers.

Table 2: Tempo and key in the lullabies composed by composers

#	Composer and title	Tempo and other composer's instructions	Key
1.	Górecki, "Uśnijże mi, uśnij"	Largo	F+
2.	Górecki, "Kołysze się, kołysz"	Lento	G+
3.	Górecki, "Nie piej, kurku, nie piej"	Moderato, Mosso – ma non troppo; then Lento assai	Written in C+; then F+
4.	Palej, "Dark lullaby"	Largo dolcissimo	F+
5.	Szymanowski, "Berceuse 1"	Lento	atonal
6.	Szymanowski, "Berceuse 2"	Lento assai	atonal
7.	Szymanowski, "Berceuse 3"	Andantino soave	atonal
8.	Bekmambetov, "lullaby"	Quarter note = 55	F-, G+, G-
9.	Wynne, "Irish lullaby"	Con Tenerezza	Db+
10.	Brahms, "Wiegenlied"	Teneramente, Con Moto	Eb+
11.	Krogmann, "Mermaid's lullaby"	Andante	F+
12.	Dougherty, "Lullaby for Trumpet and Piano"	Simply and expressively	Eb+
13.	Wilcher, "Two lullabies for violin and piano" – lullaby 1	Larghetto Cantabile	F+
14.	Wilcher, "Two lullabies for violin and piano" – lullaby 2	Larghetto Cantabile	D+
15.	Thomson, "Tango lullaby"	Half note = 44	Written in A-
16.	Debussy, "Jimbo's lullaby"	Assez modéré	Bb+

The analyzed lullabies show diverse meter, suitable for the rhythm of the poem or the musical idea of the composer. The melodies of the vocal lullabies show relatively big ranges and stepwise motion, m3, p4, M3 and p5 are preferred over all the other intervals in the construction of the melody. The lullabies composed by composers are mostly in slow tempi, but sometimes in moderate tempi. They are mostly based on the major and minor keys, with a predominance of major keys, but some of them are atonal.

## Original lullabies

The following chapter deals with the author's original compositions. 16 lullabies will be analyzed for their themes, key signature, time signature, tessitura and tempo.

Table 3: Analysis of the original lullabies

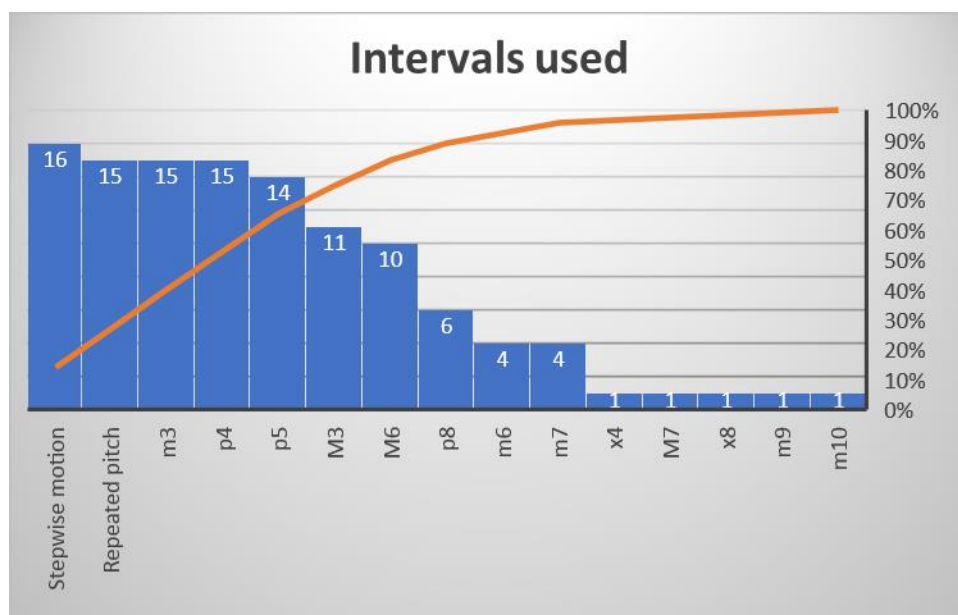
#	Title	Themes	Key signature; Time signature	Intervals used	Tessitura; Tempo
1.	I'd like to have white wings	<ul style="list-style-type: none"> <li>- Very poetic, paints beautiful pictures</li> <li>- Praises the child</li> <li>- States that the mother will never leave the child</li> <li>- Mentions God</li> <li>- Wish for a good future of the child</li> <li>- Call to go to sleep</li> </ul>	E major modulates to B major 4/4	Repeated pitch, stepwise motion, m3, M3, p4, p5, p8, m10.	B3 – G#5 (M13) Quarter note = 105
2.	I'm giving you my love	<ul style="list-style-type: none"> <li>- Mother very modest, says she does not have much to give to the child, so she is giving her time, warmth and love</li> </ul>	D major 4/4	Repeated pitch, stepwise motion, m3, p4, p5, M6, p8.	A3 – A4 (p8) Quarter note = 110
3.	Czerwone słońce	<ul style="list-style-type: none"> <li>- Describes the weather</li> <li>- Paints pictures of the father waiting at home, while the mother is on the stroll with the child</li> <li>- Call to go to sleep</li> </ul>	C minor modulates to C# minor and back 4/4	Repeated pitch, stepwise motion, m3, M3, p4, x4, p5, M6, m7, p8.	G3 – G5 (p15) Quarter note = 75
4.	No llores, niño, no llores	<ul style="list-style-type: none"> <li>- Describes the weather and the child's mood changing with it</li> </ul>	B minor 4/4	Repeated pitch, stepwise motion, m3, M3, p4, p5, m6, M6, x8.	G3 – C#5 (x11) Quarter note = 80
5.	I called your name	<ul style="list-style-type: none"> <li>- Praises the child</li> <li>- The mother feels strong and</li> </ul>	Eb major modulates to F major	Repeated pitch, stepwise	Bb3 – C5 (M9)

		complete with a long-awaited child in her arms - Call to go to sleep	4/4	motion, p4, p5, m6, M6.	Quarter note = 100
6.	Why are you crying?	- The child is sad and crying, and the mother assures the child she will never be alone - Call to go to sleep	C major 4/4	Repeated pitch, stepwise motion, m3, M3, p4, M6, m7, p8, m9.	G3 – C5 (p11) Quarter note = 105
7.	El latido de tu corazón	- Describes the nature - The nature's sounds take the mother's breath away, but the most beautiful and the most important is the beating heart of the child	A major 4/4	Repeated pitch, stepwise motion, m3, M3, p4, p5, M6.	A3 – A4 (p8) Quarter note = 100
8.	I'm here waiting	- Mother complains that the father went away and that the baby is constantly crying - Call to go to sleep	G minor in the verse and Bb major in the chorus 3/4 in the verse and 4/4 in the chorus	Repeated pitch, stepwise motion, m3, M3, p4, p5, M7, p8.	G3 – Bb4 (m10) Quarter note = 90 Tempo rubato
9.	A child was born/ Time to sleep	- It is about a newborn child - Mother feels incredible bond with the child - Nature rejoices with the mother	Eb major 4/4	Repeated pitch, stepwise motion, m3, M3, p4, p5.	Bb3 – Ab4 (m7) Quarter note = 80
10.	Śpij, maluszk	- Praises the child - Call to go to sleep - Calls the child using different diminutives	G major 4/4	Stepwise motion, m3, M3, p4, p5, M6, m7.	G3 – D5 (p12) Quarter note = 120
11.	Can't believe I feel this way	- It is about how great the mother's love, pride and joy for the child are - Praises the child - Describes the child	Eb major 4/4	Repeated pitch, stepwise motion, m3, M3, p4, p5, m6.	G3 – G4 (p8) Quarter note = 100

12.	Like a vixen	<ul style="list-style-type: none"> <li>- Animal lullaby</li> <li>- Parents compared to different kinds of animals</li> </ul>	Bb major 4/4	Repeated pitch, stepwise motion, m3, p4, p5, M6.	G3 – Ab4 (m9) Quarter note = 100
13.	Śpij, kochanie, śpij	<ul style="list-style-type: none"> <li>- Mother sings to her children a song that she came up with</li> <li>- Call to go to sleep</li> <li>- Wish for a wise and full of dreams future</li> </ul>	A major 4/4	Repeated pitch, stepwise motion, m3, p4, p5, m6, M6, m7.	A3 – B4 (M9) Quarter note = 80
14.	Little John	<ul style="list-style-type: none"> <li>- A lullaby about a child from a small village</li> <li>- Call to go to sleep</li> </ul>	D major 4/4	Repeated pitch, stepwise motion, m3, M3, p5.	G3 – A4 (M9) Quarter note = 100
15.	A little bird	<ul style="list-style-type: none"> <li>- Call to go to sleep</li> <li>- Describes the night sky</li> <li>- Describes the child</li> <li>- One verse is about a bird that could calm the crying child</li> </ul>	A minor 3/4	Repeated pitch, stepwise motion, m3, p4, M6.	G3 – E4 (M6) Quarter note = 80
16.	You are the sunshine of our lives	<ul style="list-style-type: none"> <li>- The child seen as long-awaited</li> <li>- The nature is a little kinder in the presence of a new-born</li> <li>- Praises the child</li> <li>- Presents the family's activities</li> </ul>	C major 4/4	Repeated pitch, stepwise motion, m3, M3, p4, p5, p8.	G3 – C5 (p11) Quarter note = 80

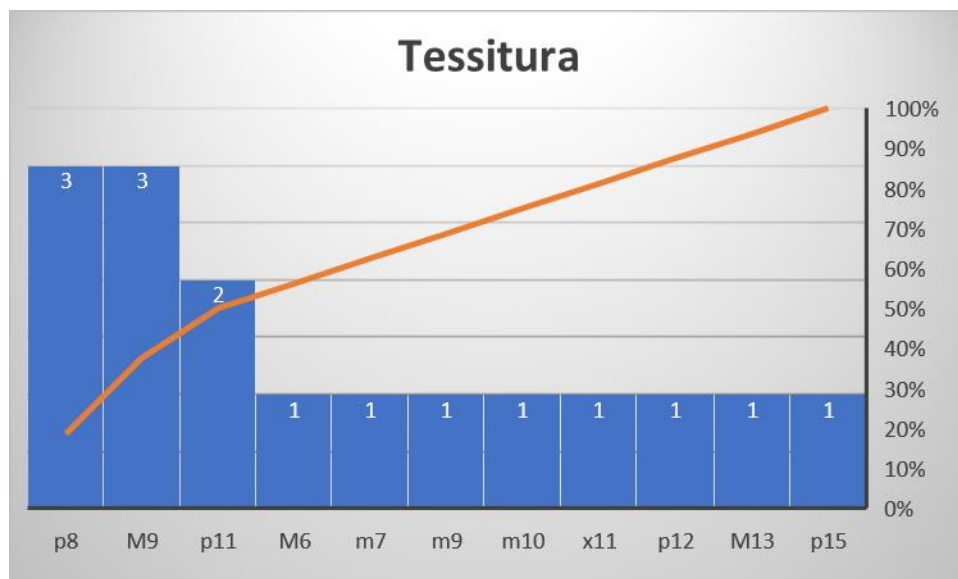


Figure 10: Intervals used in the 16 original lullabies.



The most commonly featured are m2 and M2. Repeated pitch, m3 and p4 are in the second place and right in the third place, there is p5, which appeared in 14 lullabies.

Figure 11: Tessitura in the 16 original lullabies.



The outcome is very diversified, but we can see relatively medium to big ranges. The most frequent are p8, M9 and p11.

Figure 12: Key in the 16 original lullabies.

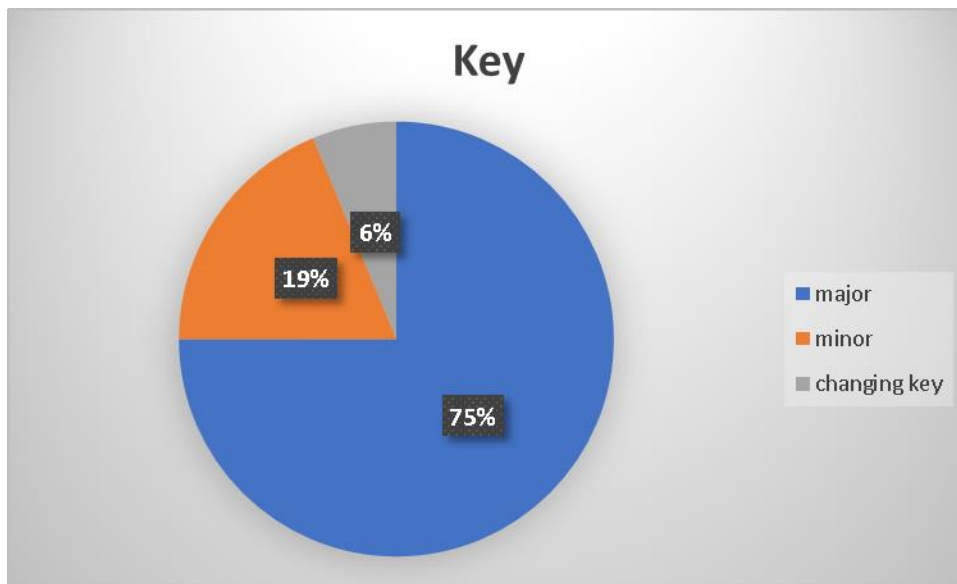
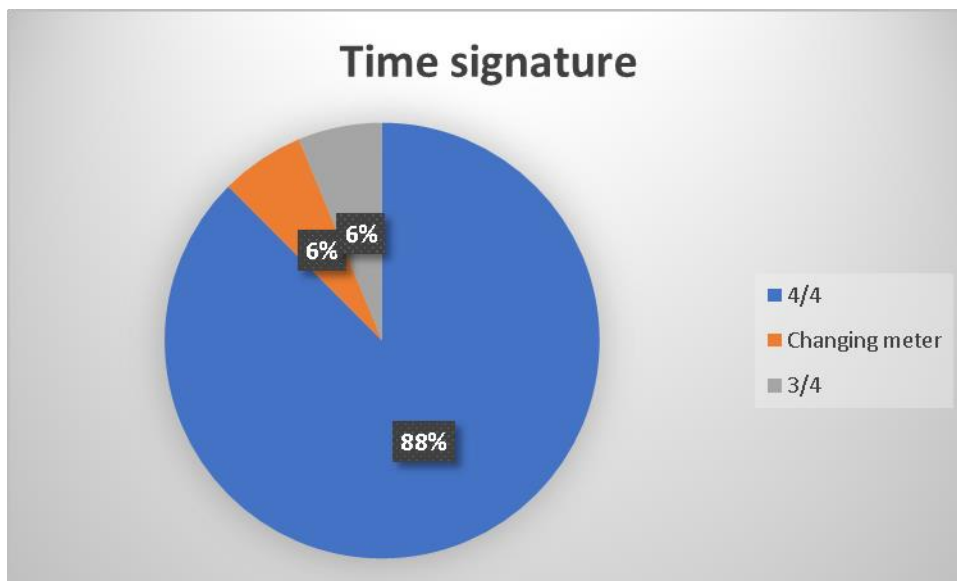


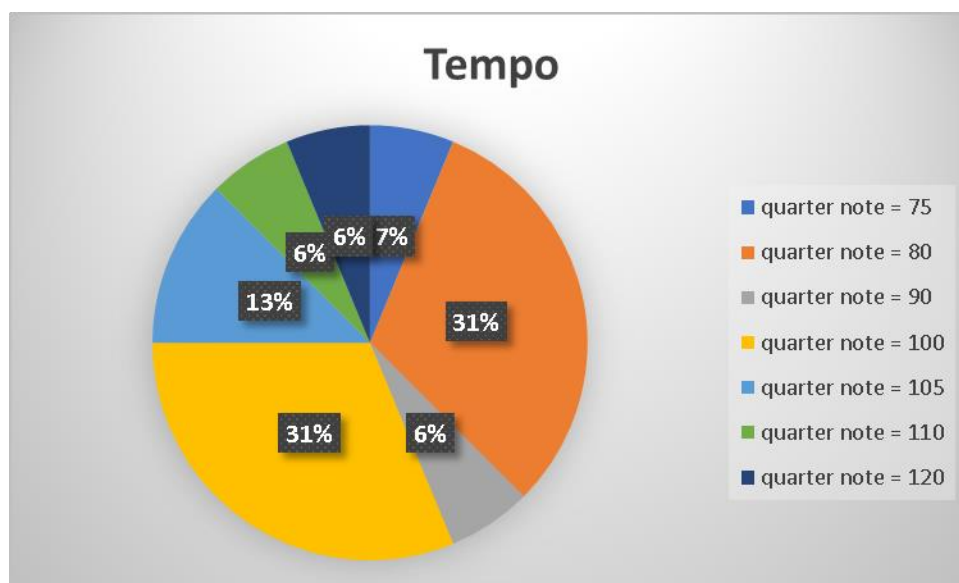
Figure 13: Time signatures featured in the 16 original lullabies.



The major key was used in 12 lullabies, minor in 3 lullabies and 1 lullaby had a changing key: minor in the verse and major in the chorus. It is respectively 75%, 19% and 6%.

Most of the lullabies (14) were written in 4/4 meter, one in 3/4 meter and one had a changing meter: 3/4 in the verse and 4/4 in the chorus. It is respectively 88%, 6% and 6%.

Figure 14: Tempo in the 16 original lullabies.



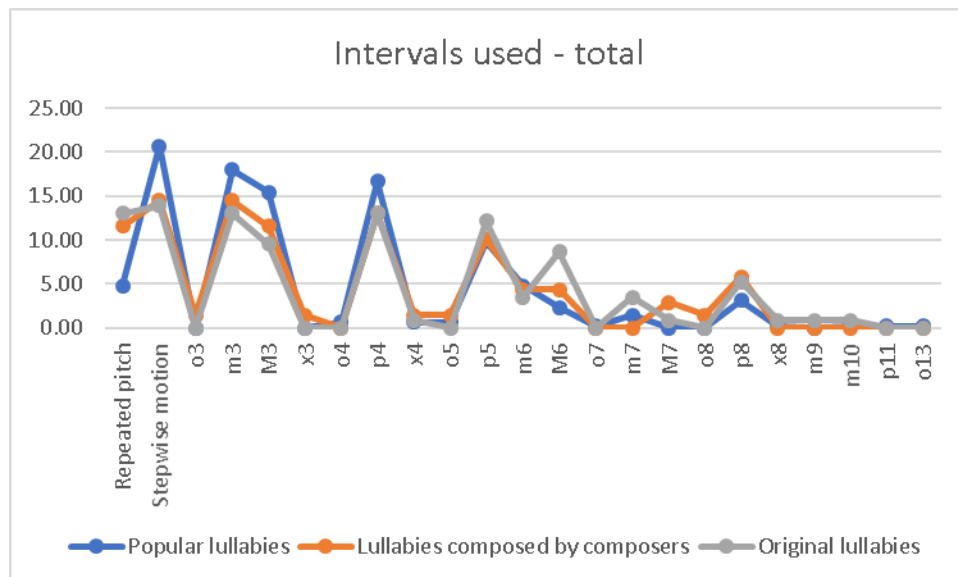
The values are from a quarter note = 75 to a quarter note = 120. Mostly, these are slow and moderate tempi with one fast tempo. The melody in the fast lullaby consists, however, of quarter notes and whole notes, so it gives the impression of a moderately fast lullaby.

## Conclusions

The analyzed popular lullabies, lullabies composed by composers and the original lullabies of the author belong to the same genre – lullaby.

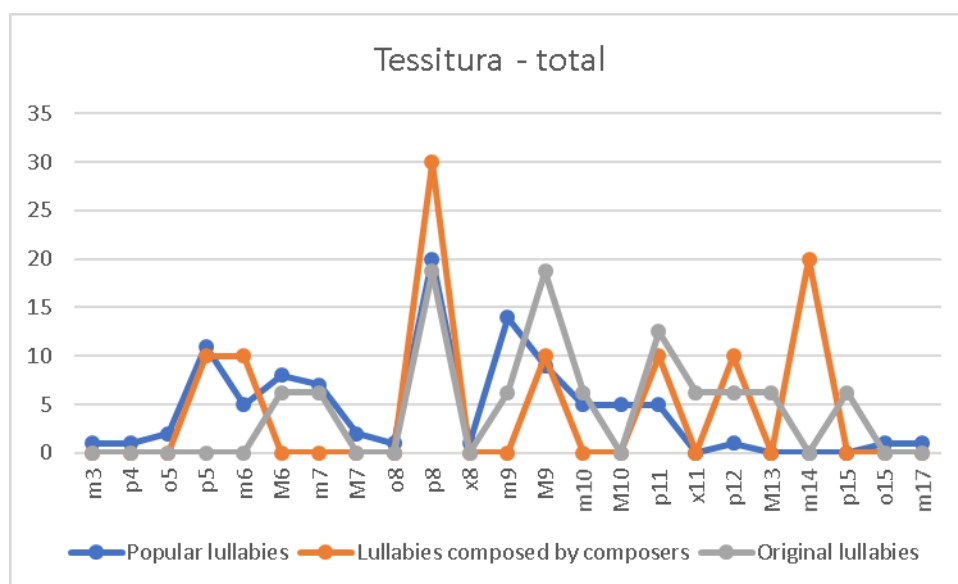
The following is the total distribution of the intervals in all the analyzed lullabies:

Figure 15: Intervals used – total



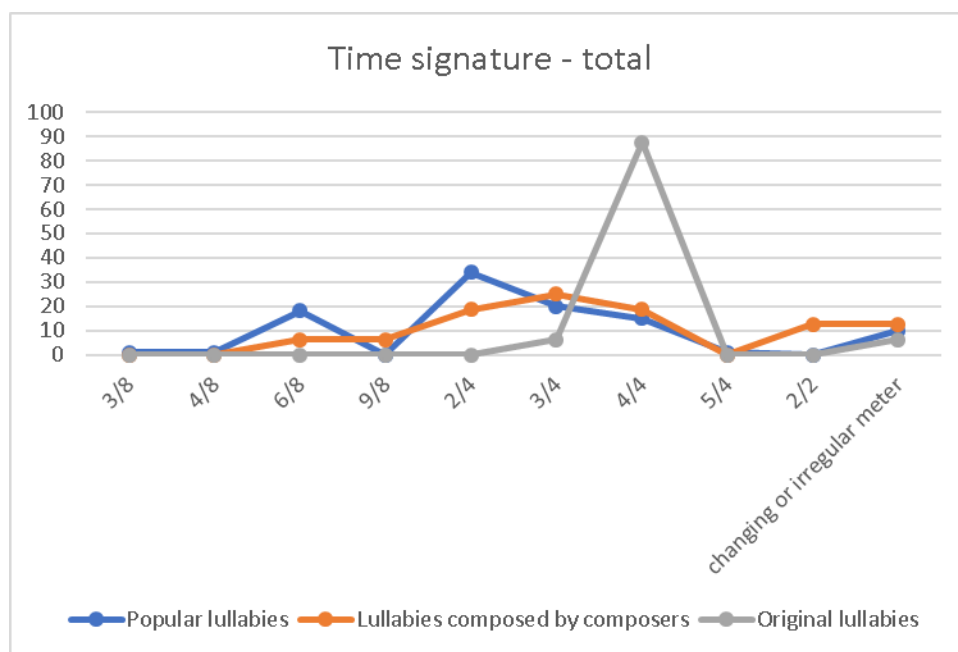
All the analyzed lullabies show preference for stepwise motion, m3, p4, M3 and p5.

Figure 16: Tessitura – total



Data indicates that there is a clear preference for p8 in all the lullabies. “Popular lullabies” series seems more active in the ranges smaller than p8 and “Lullabies composed by composers” series and “Original lullabies” series seem more active in the ranges bigger than p8.

Figure 17: Time signature – total



“Original lullabies” series shows decidedly bigger preference for 4/4 meter over any other. Generally, there is a preference for simple meters over the complex ones except for 6/8 meter.

Decidedly more popular lullabies are in moderate tempi, but a lot of them are in slow tempi, as well. Lullabies composed by composers are mostly in slow tempi. The author’s 16 lullabies are mostly in moderate and slow tempi.

Simple harmonies are used in the analyzed lullabies, but this is not a rule, because there are many that use sophisticated harmonies.

Popular lullabies frequently use typical for the lullaby themes, while the lullabies composed by composers, including the author's, prefer slightly different themes: often closely related to the nature, although full of mother's preoccupations related to the child, the father of the child and the surrounding reality, also full of tenderness and love. The threats and promises seem to be absent in these lullabies.

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## Appendix A

### Lyrics and translations of selected lyrics of the 16 original lullabies

#### I'D LIKE TO HAVE WHITE WINGS

.....E.....A.....

I'd like to have white wings

....F#m.....B...

To take you to the sky

.....G#m.....A....

To show you all the stars

...F#m.....B...

If only I could fly

They're bright just as you are

And shine just as you do

They are the good wish granters

They help our dreams come true

....E.....A.....

Sleep my little baby

...F#m.....B.....

Sleep and dream away

.....G#m.....A.....

Your Mommy is here with you

.....F#m.....B..

And will be every day

I wish I had God's eyes  
 To see how far you'll go  
 But even though I don't  
 I still believe in you so

Please tell me you will fight  
 For what is right in life  
 And if you try so hard  
 It won't be a worthless strife

....B.....E.....  
 Sleep my little baby  
 ...C#m.....F#.....  
 Sleep and dream away  
 .....D#m.....E.....  
 Your Mommy is here with you  
 .....C#m.....F#.....B  
 And will be every day, every day

I'M GIVING YOU MY LOVE

.....D.....A/C#  
 Look, it's just you and me  
 ...Bm.....A.....  
 Together on this climb  
 ....D.....A/C#....  
 I don't have much to give you

.....Bm.....A.....D....

But I'm giving you my time

Hey, no one has to know that

It's just between us both

If the world is cold and lonely

I'm giving you my warmth

See, I don't know if it's

From the inside or from above

But I feel it in my heart

And I'm giving you my love

## CZERWONE SŁOŃCE PATRZY NA CIEBIE

Cm.....G/B.....

Czerwone słońce patrzy na ciebie

Cm.....G/B.....

Jasne promienie śmieją się w niebie

Cm.....G.....

Wiaterek wieje, trzeba do domu

Cm.....G.....

Tatuś tam czeka, smutno jest jemu

Fm.....Fm7/Eb

Śpij, dziecko me

Dhalfdim7....G

Śpij, kochanie

Cm....Cm7/Bb....Ab7....C#m

C#m.....G#/B#.....

A kiedy w domu drzwi się otworzą

C#m.....G#/B#.....

Będiesz bezpieczny przed nocną burzą

C#m.....G#.....

Tatus uśmiechnie się, długo czekał

C#m.....G#.....

Pędzmy do domu, nie ma co zwlekać

F#m.....F#m7/E

Śpij, dziecko me

D#halfdim7....G#

Śpij, kochanie

C#m....C#7/b3....Cm....G

Już noc jest bliska, ciemność nadchodzi

Zamknijże oczka, sen się narodzi

Weź swą zabawkę, przytul do siebie

Zaraz już gwiazdy wyjdą na niebie

Śpij, dziecko me...

TRANSLATION OF CZERWONE SŁOŃCE  
RED SUN

Red sun is looking at you  
Bright rays are laughing in the sky  
Wind is blowing, it's time to go home  
Dad is waiting there, he's sad

Sleep, my baby  
Sleep, my darling

And when the door opens at home  
You'll be safe from the night storm  
Dad will smile, he waited for a long time  
Let's hurry home, no need to wait

The night is close now, the darkness is coming  
Close your eyes, a dream will be born  
Take your toy and hug it  
Soon the stars will appear in the sky

NO LLORES, NIÑO, NO LLORES

...Bm.....F#m/A.....

Está lloviendo todo el día

....Em.....A/C#....

El tiempo nos hace bromas



....Bm.....F#m/A.....

Mi niño llora, suspira y grita

....Em.....A.....

Solito en la cama

.....Bm.....F#m/A.....

Y luego llego yo alienta

....Em.....Bm/D..

Te tomo en un momento

.....Bm.....F#m/A.....

Hoy lo haría todo todito

....Em.....Bm.....

Para que estés contento

.....A....C#dim....D.....

No llores, niño, no llores

Duérmete ya aquí

Te pongo a mi lado

Para poderte oír

No llores, niño, no llores

También te quiero ver

Sonríes o te quejas

.....Em.....F#.....Bm

Mi atención la sabes atraer

El sol dorado por fin se levanta

Mirando por las nubes

Mi buen humor como el solito

Auméntase y sube

Estoy mirándote en la cara

Rosada y sonriente

Me tienes siempre a tu lado

Curiosa y atenta

No llores, niño, no llores...

TRANSLATION OF NO LLORES, NIÑO, NO LLORES

DON'T CRY, BABY, DON'T CRY

It's been raining the whole day

The weather plays tricks on us

My baby cries, sighs and screams

Alone in the bed

And then there comes me breathless

I take you in a moment

Today I would do everything

To make you content

Don't cry, baby, don't cry

Sleep now here

I put you close to me

To be able to hear you

Don't cry, baby, don't cry  
I also want to see you  
Whether you smile or complain  
You know how to attract my attention

The golden sun finally rises up  
Looking through the clouds  
My good mood like the sun  
Increases and rises up

I'm looking at your face  
Pink and smiling  
You always have me by your side  
Curious and attentive

Don't cry, baby, don't cry...

I CALLED YOUR NAME

...Eb.....Bb.....Cm...Ab.....

I called your name so many times

....Fm.....Gm.....Bb.....

Before you finally came

I whispered soft and shouted loud

And prayed to win this game

.....Eb.....

You are my dream

.....Ab.....

You are my pleasure

...Eb.....

Sleep, little darling

.....Bb.....

Sleep, my treasure

And finally you are here tonight

So healthy and so sweet

And with you in my arms I'll be

So strong and so complete

WHY ARE YOU CRYING?

.....C.....Fmaj7

Why are you crying, little baby girl?

.....Am7.....F...

Tell me what happens and I will make it well

.....G.....Am7

Cause if one sure thing I know

.....C.....Fmaj7.....G...

I want to see you smile and play and grow, and grow

Why is a shadow lurking in your eyes?

I can assure you there will be no goodbyes

Cause if anything goes wrong

I will be with you, you'll never be alone, alone

...C.....G/B.....Am.....G.....

Sleep, my little darling, sleep and dream

...C.....G/B.....Am.....G...

You're my little princess, the prettiest I've seen

...C.....G/B.....Am.....G.....

Sleep, my little darling, sleep and dream

.....Fm7.....G.....C.....G

Dry your tears, close your eyes, time to sleep

You are your Mommy's curious little one

I know tomorrow we'll have a lot of fun

But tonight the time is here

To close your eyes and the day will disappear, disappear

## EL LATIDO DE TU CORAZÓN

G.....Am.....G/B.....C

Tu primera excursión al campo

.....G/B.....C.....D.....D

Barcelona se queda a lo lejos

Nos saluda un claro del bosque

Con un banco de azulejos

Se acerca una pequeña casa  
 Y un bote flota en el agua  
 No se necesita mucho para que  
 Una persona se sienta liberada

.....F.....E....

El bramido del mar

.....F.....E.....

Y el murmullo del bosque

.....Am.....G.....C.....D

Me cortan la respiración

Pero el sonido más bello

Y más importante

Es el latido de tu corazón

El sol se ya hundió bajo el agua

Su resplandor se queda en el cielo

La naturaleza pinta obras

El cielo de flor, arena de caramelo

Encendimos pronto una hoguera

Y luciérnagas lucen ya cerquita

Tu cara pequeña me sonríe

En esta luz brillante y bonita

TRANSLATION OF EL LATIDO DE TU CORAZÓN  
THE BEATING OF YOUR HEART

Your first picnic  
Barcelona's left behind in the distance  
An opening in the forest welcomes us  
And a bench with tiles  
A small house is closer and closer  
And a boat floats on the water  
One doesn't need much  
To feel liberated

The sound of the sea  
And the sound of the forest  
Take my breath away  
But the most beautiful sound  
And the most important  
Is the beating of your heart

The sun submerged into the water  
Its glow stays in the sky  
The nature paints masterpieces  
The sky of flower, the sand of caramel

We kindle fire  
And the fireflies glow in the closeness  
Your little face is smiling at me  
Glossy and pretty in this light

## I'M HERE WAITING

Gm.....F.....

Ayayayayay, being home alone

..Eb.....Cm.....Adim.....D....

Daddy went away, it's the third time the sun has shone

Gm.....F.....

Ayayayayay, did he fly away

....Eb.....Cm.....D.....Gm...

Or sail on a ship, couldn't he just stay

Bb.....

I'm here waiting

.....Gm.....

And rocking our baby

Eb.....

I'm here waiting

F.....

Till he gets back

I'm here waiting

Sleep my little angel

I'm here waiting

Till he gets back

Ayayayayay, little baby cries

Unaware that I can feel her every sigh



Ayayayayay, spare me please this pain  
 Daddy will come back, our tears are not in vain

# A CHILD WAS BORN/ TIME TO SLEEP

...Eb.....Fm7..Cm....Ab..Bb...  
 I brought you home in a tiny blanket last night  
 ....Eb.....Fm7.....Cm...Ab..Bb....  
 On my way home the stars were shining so bright  
 .....Ab....Bb.....Cm...  
 They were glad a child was born  
 .....Bb...Cm....Bb/D  
 Lighting happily the dome

I feel like we are bonded with one ribbon  
 A feeling that is clear and that is so strong  
 You will never be alone  
 It will always be your home

Your tiny hands are grabbing lightly my palm  
 Your pinkish face is cheerful, pleased and so calm  
 Your eyes are shutting now  
 Your breath is deep and slow  
 Time to sleep

# ŚPIJ, MALUSZKU

..G.....Am...G/B...

Śpij, maluszk, moje złotko

..C.....D....

Piękne oczka zmróż

..G.....D.....Em....

Mama cię przytuli mocno

Am..D.....G...

Ukołysze już

Śpij, robaczku, mój maleńki

Przytul główkę tu

Ja zaśpiewam ci piosenki

Utulę do snu

Śpij słoneczko, mój aniołku

Książkę czytam ci

Pełną baśni, pięknych bajek

Tak pięknych jak ty

## TRANSLATION OF ŚPIJ, MALUSZKU

### SLEEP, MY LITTLE DARLING

Sleep, my little darling, my baby

Close your beautiful eyes

Mommy will hold you close  
And rock you

Sleep, my little bug  
Put your head here  
I will sing you songs  
And cuddle you to sleep

Sleep, little sunshine, my angel  
I'm reading you a book  
Full of beautiful fairy tales  
As beautiful as you

CAN'T BELIEVE I FEEL THIS WAY

.....Fm.....Bb

Can't believe I feel this way

.....Eb.....Ab

And still my feelings grow

.....Fm.....Bb

Baby, you're my shining star

.....Eb.....

And I love you so

.....Cm.....Ab.....

Cause every time I see your face

.....Bb.....Eb.....

My heart plays tunes just like a contrabass

.....Cm.....Ab.....

And every time I see you smile

.....Bb.....

I'm on cloud nine

Funny nose and freckles too

You're a constant stream of joy

Strong and solid as a rock

But delicate and coy

Every time I see your face

My heart plays tunes just like a contrabass

And every time I hear your voice

I rejoice

## LIKE A VIXEN

.....Bb.....Gm...

Like a vixen in her den

.....Eb.....Cm...

Watching foxes all day long

.....Gm.....Eb...

I will care for you forever

.....Cm.....Eb...

And I'll sing it in this song

Ab.....Bb.....

Let me take you in my arms

Ab/C.....Bb/D.....

Let me comfort you a little

Let me put you in your crib

Let me pet you like a kitten

Like a duck and like a drake

Chequing constantly the flock

You have parents who are watching

Every step of your own walk

Like a lion and a lioness

Scaring all that could just hurt

I'll protect you from the blows and

I will always be alert

ŚPIJ, KOCHANIE, ŚPIJ

A.....E/G#....A/F#.....D...

Kiedy słońce zachodzi i trzeba iść spać

.....A.....E/G#.....C#m....D

Ta melodia w mych uszach tak dźwięczy

Moim małym aniołkom już buzi chcę dać

Uwić słowa do dźwięków tych tęczy

F#m.....D.....E

Śpij, kochanie, śpij

.....F#m....E

Oczka zmróz

.....D.....E...

Tu bezpiecznie jest

.....F#m....E

Czuwam tuż

.....D.....E..

Wiem, że ciemno tak

.....F#m....E

Księżycą nów

.....D.....E...

Jutro nowy dzień

.....F#m

Będzie znów

Nowy dzień wstanie jutro, przywita nas wnet

Zamieniając sny nocne w marzenia

Niech latarnią wam będą uczucia i myśl

Bo marzenia są warte spełnienia

TRANSLATION OF ŚPIJ, KOCHANIE, ŚPIJ

SLEEP, MY DARLING, SLEEP

When the sun is setting and one has to go to sleep

This melody resounds in my ears

I want to kiss my little angels  
Weave words to the rainbow of those sounds

Sleep, my darling, sleep  
Close your eyes  
It's safe here  
I'm watching  
I know it's dark  
It's new moon  
Tomorrow a new day  
Will be again

A new day will rise tomorrow, will welcome us soon  
Changing night dreams into dreams (two different words in Polish)  
Let feelings and thoughts be your lantern  
Because dreams are worth while fulfilling

## LITTLE JOHN

....D.....G.....  
When the night falls upon  
A.....D.....  
Open fields and wooden homes  
D/F#.....G.....  
Little John starts to weep  
A.....D.....  
Hoping for a good night sleep

.....A.....D...

Don't cry, don't cry

....C#dim.....D...

It's time for you

.....A.....D.....

To close your eyes

...C#dim.....D....

So big and blue

Don't cry, don't cry

You're weak, you yawn

You'll wake up strong

And rise with dawn

Little John hesitates

Listening to what Mommy says

A boy like other little boys

Goes to bed and hugs his toys

## A LITTLE BIRD

.....Am.....Dm...

The night falls slowly in the sky

Am.....E.....

Stars like diamonds brightly shine

Your eyes as blue as the wild sea

Your childish voice as strong as steel



.....F.....Dm...

Sleep tight, close your eyes

.....C.....F...

My adorable child

.....Dm.....G

Sleep tight, don't you cry

.....C.....F...

Show me your little smile

On the rooftop, a little bird

Sings a song I've never heard

I'd invite it here inside

To calm the nerves of the crying child

## YOU ARE THE SUNSHINE OF OUR LIVES

.....C.....G/B

Everybody's waiting for you

.....Am.....G

Everybody smiles

.....F.....C/E

Everybody's eager to see you

.....Dm.....G

Everybody's nice

.....C.....G/B

The weather seems a little warmer

.....Am.....G

Though streets are white with snow

.....F.....C/E

The nature is a little kinder

.....Dm.....G

It seems to let us know

.....C.G/B.....Am.....G.....

That you are the sunshine of our lives

.....F.C/E.....Dm.....G....

Like good news that happened to arrive

.....C.G/B.....Am.....G...

A snowflake so beautiful and white

.F.C/E.....Dm.....G.....C.....G

You are the sunshine of our lives

Grandma knits a cozy sweater

For you to put it on

Daddy lights a glowing fire

For you to stay so warm

Grandpa builds a brand new cradle

So that you're comfy there

The dog stands by you like a guardian

That's how much she cares

## Appendix B

### Scores of the 16 original lullabies

# I'd like to have white wings

Music and Lyrics  
Monika Gurak

**Freely** ♩ = 105

Mezzo-soprano

Violin

Violoncello

Piano

2

M-S.

Vln.

Vc.

Pno.

7 **Rit.**

M-S.

Vln.

Vc.

Pno.

**Rit.**

11 **A tempo**  
*mf*

M-S.

I'd like to have white wings To take you to the

Vln.

*gliss.*

*p*

Vc.

*p*

**A tempo**

Pno.

*p*

*Ped.* \* *Ped.* \* *simile*

15

M-S. sky To show you all the stars If\_ on - ly I could

Vln.

Vc.

Pno.

19

M-S. fly They're bright just as you are And shine just as you

Vln.

Vc.

Pno.

23

M-S.

do They are the good wish gran— ters\_ They\_

Vln.

Vc.

Pno.



26

M-S.

help our dreams come true Sleep\_\_\_\_\_ my lit - tle

Vln.

Vc.

Pno.

*pp*

*p*

*p*



29 98

M-S. *ba - by Sleep and dream a - way Your*

Vln.

Vc.

Pno.

32

M-S. *Mom - my is here with you And*

Vln.

Vc.

Pno.



34

M-S.

will be eve - ry day

Vln.

Vc.

Pno.

36

M-S.

I wish I had God's

Vln.

Vc.

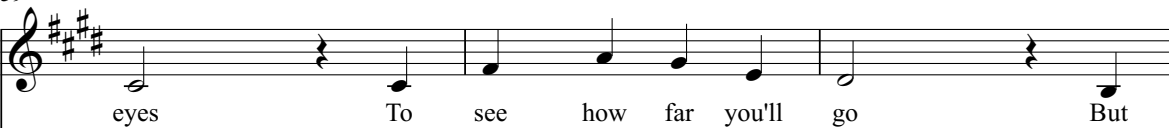
Pno.

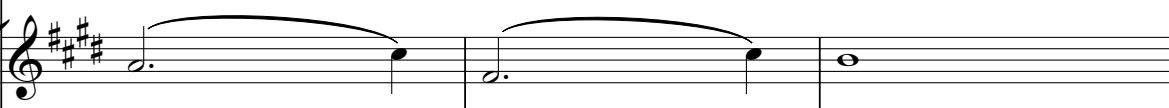
*p* pizz.


*p*

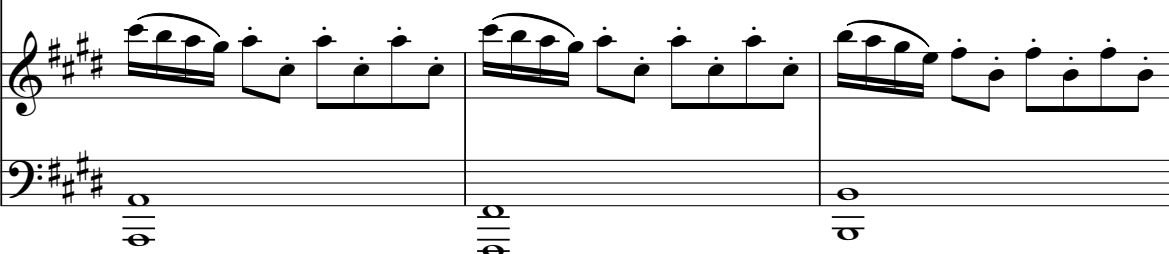
*p*

39

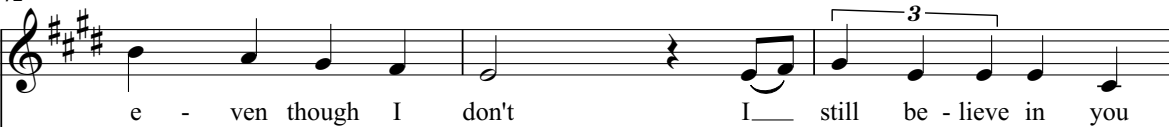
M-S.   
eyes To see how far you'll go But

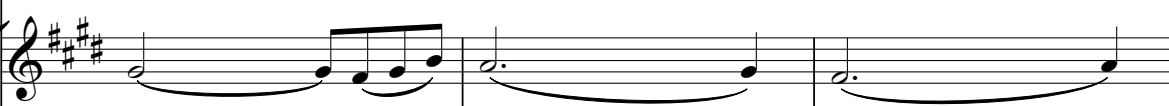
Vln. 


Vc. 

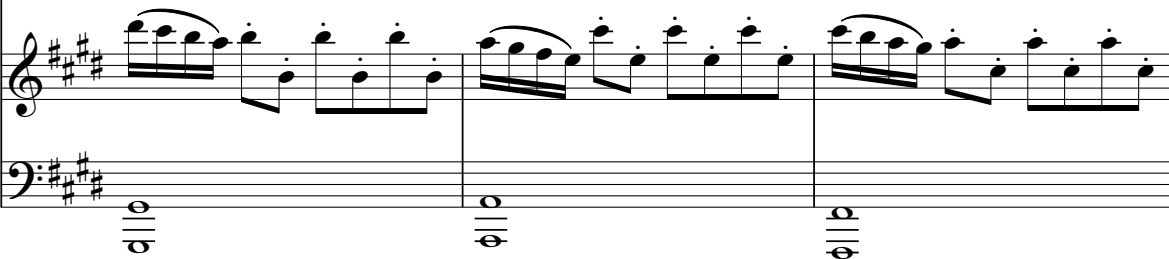
Pno. 

42

M-S.   
e - ven though I don't I still be - lieve in you

Vln. 

Vc. 

Pno. 

45

M-S.

so Please tell me you will fight For

Vln.

arco

Vc.

Pno.

48

M-S.

what is right in life And if you try so

Vln.

Vc.

Pno.

51

M-S.

hard It— won't be a worth - less strife

Vln.

Vc.

Pno.

54

M-S.

Sleep— my lit - tle ba - by Sleep— and

Vln.

Vc.

Pno.

*pp*

*p*

*p*

57

M-S. dream a - way Your Mom - my is here with\_

Vln.

Vc.

Pno.

59

M-S. \_ you\_ And will be eve - ry

Vln.

Vc.

Pno.

61

M-S.

day

Vln.

Vc.

Pno.

63

M-S.

Sleep \_\_\_\_\_ my lit - tle

Vln.


Vc.

Pno.

65


M-S.   
ba - by Sleep and dream a-way Your

Vln. 


Vc. 

Pno. 

68

M-S.   
Mom-my is here with you And will be eve-ry

Vln. 

Vc. 

Pno. 

71

M-S.

day Eve - ry day

Vln.

Vc.

Pno.

The musical score for measures 71-73 is written in E major (four sharps) and 4/4 time. It consists of four staves: M-S. (Male Soprano), Vln. (Violin), Vc. (Violoncello), and Pno. (Piano). The lyrics "day Eve - ry day" are placed under the M-S. staff. In measure 71, the M-S. staff has a half note "day", the Vln. staff has a half note, and the Vc. staff has a half note. In measure 72, the M-S. staff has a quarter rest, the Vln. staff has a rest, and the Vc. staff has a rest. In measure 73, the M-S. staff has a half note "day", the Vln. staff has a rest, and the Vc. staff has a rest. The Pno. staff has a continuous eighth-note pattern in measures 71 and 72, and a half note in measure 73.



# I'm giving you my love

Music and Lyrics  
Monika Gurak

*♩* = 110  
*mf*

Mezzo-soprano

Look, it's just you and me To\_ ge- ther on this climb I

Violin

Violoncello

*mp*

Piano

*♩* = 110

5

M-S.

don't have much to give\_ you But I'm giv-ing you my time Hey, no one has to know

Vln.

Vc.

*p*

Pno.

*8va*

*p*

*Ped.* \*

10

M-S. *— that It's\_ just be- tween us both If the world is cold and lone-*

Vln.

Vc.

Pno.

*Ped.* \* *simile*

14

M-S. *- ly I'm\_ giv - ing you my warmth See, I don't know if*

Vln.

Vc.

Pno.

*p*

18

M-S. it's From the in - side or from a - bove But I

Vln.

Vc.

Pno.

21

M-S. feel it in my heart And I'm giv - ing you my love

Vln.

Vc.

Pno.

## Czerwone słońce

Music and Lyrics  
Monika Gurak

$\text{♩} = 75$

Mezzo-soprano

Violin

Violoncello

Piano

$\text{mp}$

$\text{Ped.}$  \*  $\text{Ped.}$  \* *Simile*

5

M-S.

*mf*

Czer-wo-ne słoń-ce

Vln.

*pp*

*ppp*

*p*

Vc.

*p*

Pno.

10

M-S. *pa-trzy na cie- bie\_ Jas-ne pro-mie-nie śmie-ją się w/niebie\_ Wia-te-rek wie-je,*

Vln.

Vc.

Pno.

14

M-S. *trze-ba do do - mu\_ Ta-tuś tam cze - ka smut-no jest je - mu\_*

Vln.

Vc.

Pno.

17

M-S.

Śpij, dziec-ko me      Śpij, ko-cha-nie

Vln.

Vc.

Pno.

*mp*

*mp*

*p*

21

M-S.

A kie-dy w/do - mu

Vln.

Vc.

Pno.

*p*

*p*

24

M-S.

drzwi się o - two - rzę— Bę-dziesz bez-piecz - ny przed noc-ną bu - rzę

Vln.

Vc.

Pno.

27

M-S.

Ta-tuś uś miech - nie się, dłu go cze - kał Pędź my do do - mu,

Vln.

Vc.

Pno.

30

M-S. *nie ma co zwle - kać Śpij, dziec-ko me Śpij, ko-cha-nie*

Vln.

Vc.

Pno.

33

M-S.

Vln.

Vc. *mf*

Pno.



37 115

M-S. *Już noc jest blis - ka, ciem - ność nad - cho - dzi*

Vln.

Vc.

Pno. *p* *pp* *simile* *8va*

39

M-S. *Zam - knij - że ocz - ka sen się na - ro - dzi*

Vln.

Vc.

Pno.

41

M-S. *Weż swą za - baw - kę przy - tul do sie - bie*

Vln.

Vc.

Pno.

43

M-S. *Za - raz już gwiaz - dy wyj - dą na nie - bie*

Vln.

Vc.

Pno.

45

M-S.

Śpij, dziec - ko me      Śpij, ko - cha - nie

Vln.

Vc.

Pno.

47

M-S.

Vln.

Vc.

Pno.

*mf*

*mp*

*simile*

49 **Rit.**

M-S.

Vln.

Vc.

Pno.

*pp*

*pp*

**Rit.**

*p*

# No llores, niño, no llores

Music and Lyrics  
Monika Gurak

Mezzo-soprano

Violin

Violoncello

Piano

$\text{♩} = 80$

*mf* *p* *mf* *p* *mf* *p* *mf*

Rit. A tempo

A a a Es-

5

M-S.

Vln.

Vc.

Pno.

$\text{♩} = 80$

*mf*

pizz.

3 3 3

tá llo-vien-do to-do el dí-a El tiem-po nos ha-ce bro-mas Mi ni-ño llo-ra sus-pi-ra y gri-ta So

8

M-S.

li - to en la ca - ma Y lue - go lle - go yo a - lien - ta Te to - mo en un mo men - to Hoy

Vln.

Vc.

Pno.

*p*

11

M-S.

lo ha - rí - a to - do to - di - to Pa - ra que/es - tés con - ten - to No

Vln.

Vc.

Pno.

*arco*  
*mp*

13

M-S. *llo-res ni-ño no llo-res Duér-me - te ya a - qui Te*

Vln. *pp*

Vc. *3*

Pno. *p*

*ℙed. \* ℙed. \* ℙed. \* simile*

15

M-S. *pon - go a mi la-do Pa - ra po-der - te o - ír No*

Vln.

Vc. *3*

Pno.

17

M-S. *llo-res ni-ño no llo-res Tam - bién te quie - ro ver Son -*

Vln.

Vc.

Pno.

19

M-S. *rí - es o te que-jas Mi a-ten-ción la sa-bes a-tra-er El*

Vln.

Vc.

Pno.

**Rit.** **A tempo**



21

M-S.

sol do - ra - do por fin se le - van - ta Mi - ran - do por las nu - bes Mi

Vln.

*p*  
pizz.

Vc.

*mp*

Pno.

23

M-S.

buen hu - mor co - mo / el so - li - to Au - mén - ta - se y su be Es - toy mi - rán - do - te / en la ca - ra ro

Vln.

Vc.

Pno.

26

M-S. sa - da y son - rien\_ ta Me tie - nes siem - pre a tu la - do cu - rio - sa y a - ten\_ ta No

Vln. arco

Vc. *mp*

Pno.

29

M-S. llo - res ni - ño no llo - res Duér - me - te ya a - quí Te

Vln. *pp*

Vc. 3

Pno.

31

M-S. *pon - go a mi la-do Pa - ra po-der - te o - ír No*

Vln.

Vc.

Pno.

33

M-S. *llo-res ni-ño no llo-res Tam - bién te quie - ro ver Son -*

Vln.

Vc.

Pno.

35 **Rit.** **A tempo**

M-S. *rí - es o te que-jas Mi a-ten-ción la sa-bes a-tra-er*

Vln. *mf* pizz.

Vc. *mp*

Pno. **Rit.** **A tempo** *p*

38

M-S.

Vln.

Vc.

Pno.

42 **Rit.**

M-S.

Vln.

Vc.

**Rit.**

Pno.

The musical score for measures 42-44 is written in D major (two sharps) and 4/4 time. The tempo marking "Rit." (Ritardando) is placed above the first measure and below the piano staff. The M-S. (Mezzo-Soprano) part consists of whole rests. The Vln. (Violin) part features a melodic line with eighth and sixteenth notes, including slurs and ties. The Vc. (Violoncello) part has a rhythmic line with eighth notes and rests. The Pno. (Piano) part includes a right-hand melody and a left-hand accompaniment of chords. The score concludes with a double bar line.

# I called your name

Music and Lyrics  
Monika Gurak

$\text{♩} = 100$

Mezzo-soprano *mf* I called your name so

Violin *mf* *pizz.* *p*

Violoncello *p*

Piano *p*

*Ped.* *\*Ped.* *\**

6

M-S. ma - ny times Be - fore you final - ly came I whis - pered soft and

Vln.

Vc.

Pno. *simile*

10

M-S. shou - ted loud And prayed to win this game You are my

Vln.

Vc.

Pno.

Detailed description: This block contains the musical notation for measures 10 through 13. The M-S. (Musician-Singer) part is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are 'shou - ted loud And prayed to win this game You are my'. The Vln. (Violin) part is in a treble clef and plays a melodic line with eighth and sixteenth notes. The Vc. (Violoncello) part is in a bass clef and plays a rhythmic line with eighth notes. The Pno. (Piano) part consists of two staves, treble and bass, with a harmonic accompaniment of chords and single notes.

14

M-S. dream You are my plea - sure

Vln. arco

Vc. *pp* arco

Pno. *p*

Detailed description: This block contains the musical notation for measures 14 through 17. The M-S. part is in a treble clef with a key signature of two flats. The lyrics are 'dream You are my plea - sure'. The Vln. part is in a treble clef and is marked 'arco' (arco). The Vc. part is in a bass clef and is marked 'pp arco' (pianissimo arco). The Pno. part consists of two staves, treble and bass, and is marked 'p' (piano). The piano part features a complex rhythmic pattern with many sixteenth notes.

18

M-S.

Sleep, lit-tle dar - ling Sleep, my trea sure And

Vln.

Vc.

Pno.

22

M-S.

final - ly you are here to-night So heal - thy and so sweet And

Vln.

Vc.

Pno.



26

M-S. *with you in my arms I'll be So strong and so com-plete*

Vln.

Vc.

Pno.

30

M-S. *You are my dream You are my plea - sure*

Vln.

Vc.

Pno.

34

M-S.

Sleep, lit-tle dar - ling      Sleep, my trea - sure

Vln.

Vc.

Pno.

38

M-S.

You are my dream      You are my

Vln.

Vc.

Pno.

42

M-S. *plea - sure Sleep, lit-tle dar - ling Sleep, my*

Vln.

Vc.

Pno.

46

M-S. *trea - sure*

Vln.

Vc.

Pno.

# Why are you crying?

Music and Lyrics  
Monika Gurak

Mezzo-soprano

$\text{♩} = 105$   
*mf*

Why are you cry - ing, lit - tle ba - by girl? Tell me what hap-

Violin

*p*

Violoncello

*p*

Piano

$\text{♩} = 105$   
*pp*

*8va*

*Red.* \* *Red.* \*

M-S.

3

- pens and I will make it well Cause if one— sure thing I know

Vln.

Vc.

Pno.

*simile*

6


M-S.   
— I want to see\_\_ you smile and play and grow, and grow


Vln. 


Vc. 


Pno. 

10

M-S.   
Why is a sha - dow lur-king in your eyes? I can as- sure

Vln. 

Vc. 

Pno. 

13

M-S. — you there will be no good-byes Cause if a - ny - thing goes wrong

Vln.

Vc.

Pno.

16

M-S. — I will be with — you you'll ne-ver be a - lone, a lone

Vln.

Vc.

Pno.

20

M-S.

Sleep, my lit-tle dar - ling, sleep and dream

Vln.

Vc.

Pno.

25

M-S.

You're my lit-tle prin - cess, the pret-ti-est I've seen

Vln.

Vc.

Pno.

29

M-S.

Sleep, my lit-tle dar - ling, sleep and dream Dry your

Vln.

Vc.

Pno.

33

M-S.

tears, close your eyes, time to sleep You are your Mom

Vln.

Vc.

Pno.



37

M-S. *pp*

— my's cu-rious lit-tle one I know to- mor - row we'll have a lot of

Vln. *pp*

Vc. *pp*

Pno. *pp*

40

M-S. *pp*


fun But to night the time is here To close your eyes


Vln. *pp*


Vc. *pp*


Pno. *pp*

43

M-S.   
— and the day will dis-ap-pear, dis-ap-pear

Vln. 

Vc. 

Pno. 

47

M-S.   
Sleep, my lit-tle dar - ling, sleep and dream

Vln.   
*p*

Vc.   
*p*

Pno. 

51

M-S. You're my lit-tle prin - cess, the pret-ti-est I've seen

Vln.

Vc.

Pno.

55

M-S. Sleep, my lit-tle dar - ling, sleep and dream Dry your

Vln.

Vc.

Pno.

59

M-S.

tears, close youreyes, time to sleep

Vln.

Vc.

Pno.

*mf*

64

M-S.

Vln.

Vc.

Pno.

69

M-S.

Vln.

Vc.

Pno.

Measures 69-73. M-S. is a single staff with rests. Vln. and Vc. are a grand staff with various melodic and harmonic lines. Pno. is a grand staff with a steady accompaniment. The key signature has one flat, and the time signature is 4/4.

74

Rit.

M-S.

Vln.

Vc.

Pno.

*p*

*p*

*p*

Measures 74-78. M-S. is a single staff with rests. Vln. and Vc. are a grand staff with melodic lines. Pno. is a grand staff with a steady accompaniment. The key signature has one flat, and the time signature is 4/4. The tempo is marked 'Rit.' (Ritardando). Dynamics include 'p' (piano).

[illegible]

8 *mf*

M-S. *Tu pri-me-ra ex-cur-sión al cam - po Bar-ce - lo-na se que-da a lo*

Vln. *p*

Vc. *p*

Pno. *p*

12

M-S. *le-jos Nos sa - lu-da un cla-ro del bos- que\_ Con un ban-co de a - zu-*

Vln.

Vc.

Pno.

16

M-S.

le-jos Se a - cer-ca u-na pe-que-ña ca - sa Y un

Vln.

Vc.

*pp*

*p*

Pno.

19

M-S.

bo-te flo - ta/en el a-gua No se ne-ce-si-ta mu-cho

Vln.

Vc.

Pno.



22

M-S. *mf*  
pa-ra que U-na per - so-na se sien-ta li-be - ra-da El bra-mi - do del

Vln. *mp*

Vc. *mp*

Pno. *mp* 8va

26

M-S.  
mar Y el mur - mu - llo del bos - que Me cor - tan la

Vln.

Vc.

Pno. (8)

30 *f* *mf*

M-S. *res - pi-ra - ción* *Pe-ro el so - ni - do más*

Vln. *mf* *mp*

Vc. *mf* *mp*

Pno. (8) *mf* *mp*

34

M-S. *be - llo Y más im - por tan te Es el la - ti - do de*

Vln.

Vc.

Pno.

38

M-S. *f* *mf*  
tu co-ra - zón — El sol se ya hun-dió ba-jo el

Vln. *mf* *mp*

Vc. *mf* *mp*

Pno. *mf* *mp*

42

M-S. *a - gua Su res-plan - dor se que-da en el cie-lo La na-tu-ra-le-za pin-ta*

Vln.

Vc.

Pno.

46

M-S.

ob-ras El cie-lo de flor, a-re-na de ca-ra - me-lo En-cen-di-mos pron-to u-na ho

Vln.

Vc.

Pno.

*p*



50

M-S.

gue-ra Y lu-ciér na gas lu-cen ya cer - qui-ta Tu ca-ra pe-que-ña me son

Vln.

Vc.

Pno.



54

M-S. *mf*

*ri e En es-ta luz bri-llan-te y bo - ni-ta El bra - mi - do del*

Vln. *mp*

Vc. *mp*

Pno. *mp* 8va

58

M-S.

*mar Y el mur - mu - llo del bos - que Me cor - tan la*

Vln.

Vc.

Pno. (8)

62

M-S. *f* *mf*  
res - pi-ra - ción — Pe-ro el so - ni - do más

Vln. *mf* *mp*

Vc. *mf* *mp*

Pno. (8) *mf* *mp*

66

M-S. *mf*  
be - llo Y más im - por tan — te Es el la - ti - do de

Vln.

Vc.

Pno. *mf* *mp*

70

M-S. *f*  
tu co - ra - zón

Vln. *mf*

Vc. *mf*

Pno. *mf*

72

M-S.

Vln. *mp*

Vc. *mp*

Pno. *mp* *p*

# I'm here waiting

Music and Lyrics  
Monika Gurak

**Tempo rubato**  
♩ = 90

Mezzo-soprano

Violin

Violoncello

Piano

*mf*

*mf*

8

M-S.

Vln.

Vc.

Pno.

*mf*

*p*

*pp*

*p*

*pp*

*p*

*pp*

*simile*

*Ped.*

*\**

*Ped.*

*\**

A - ya - ya - ya - yay, be - ing home a - lone Dad - dy went a - way, it's the



12

M-S. *third time the sun has shone A - ya - ya - ya - yay, did he fly a-way or sail on a ship,*

Vln.

Vc.

Pno.



16

M-S. *coul-dn't he just stay I'm here wait-ing And rock-ing our ba-by I'm here wait-ing*

Vln.

Vc.

Pno.



20

M-S.

Till he gets back I'm here wait - ing Sleep my lit-tle an - gel

Vln.

Vc.

Pno.

23

M-S.

I'm here wait - ing Till he gets back A-ya-ya-ya-yay, lit-tle ba-by cries

Vln.

Vc.

Pno.

*pp*

*pp*

27

M-S.

Un-a-ware that I can feel her eve ry sigh A-ya-ya-ya-yay, spare me please this pain

Vln.

Vc.

Pno.

31

M-S.

Dad-dy will come back, our tears are not in vain I'm here wait - ing And

Vln.

Vc.

Pno.

34

M-S.

rock-ing our ba - by I'm here wait-ing Till he gets back I'm here wait-ing

Vln.

Vc.

Pno.

38

M-S.

Sleep my lit-tle an - gel I'm here wait-ing Till he gets back

Vln.

Vc.

Pno.

41

M-S.

Vln. *mf*

Vc.

Pno.

45

M-S.

Vln.

Vc.

Pno.

*p*

*pp*

# A child was born/ Time to sleep

Music and Lyrics  
Monika Gurak

$\text{♩} = 80$

Mezzo-soprano

Violin

Violoncello

Piano

*mf*

*mf*

$\text{♩} = 80$

8

M-S.

Vln.

Vc.


Pno.


*mf*

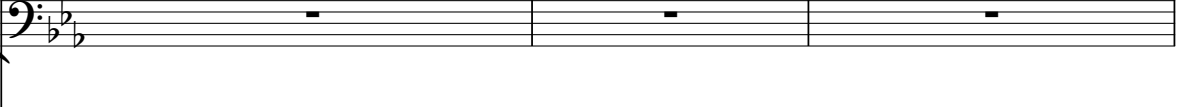
*mf*

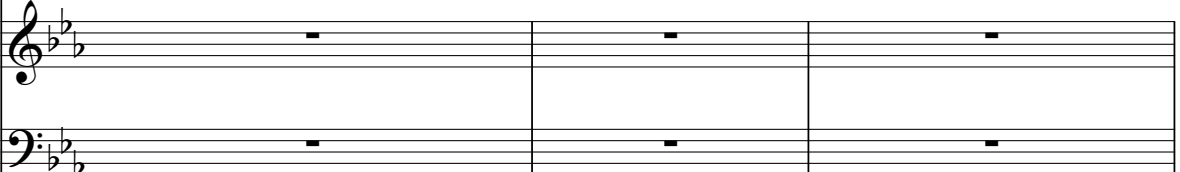
I brought you home in a ti-ny blan-ket last night On

13


M-S. 


Vln. 


Vc. 

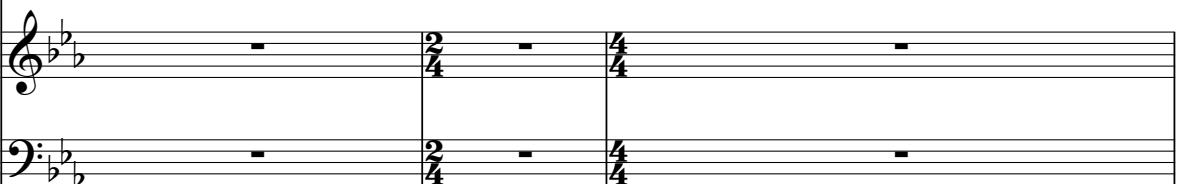
Pno. 

16

M-S. 

Vln. 

Vc. 

Pno. 

19

M-S. *rib - bon A feel - ing that is clear and that is*

Vln.

Vc.

Pno.

21

M-S. *so strong You will ne - ver be a-lone It will*

Vln.

Vc.

Pno.



23

M-S. al - ways be your home Your ti - ny hands are grab - bing light - ly

Vln.

Vc.

Pno.

*p*

*p*

*Red. \* Red. \* Red. \**

26

M-S. my palm Your pink - ish face is cheer - ful, pleased and so calm Your

Vln.

Vc.

Pno.

*simile*

29

M-S.

eyes are shut - ting now Yourbreath is deep and slow Time tosleep

Vln.

Vc.

Pno.

32

M-S.

Vln.

Vc.

Pno.

37

M-S.

Vln.

Vc.

Pno.

The musical score for measures 37-40 is written in B-flat major (two flats) and 4/4 time. The staves are labeled M-S., Vln., Vc., and Pno. Measures 37 and 38 show the Vln. and Vc. playing a melodic line with a slur and a fermata. Measures 39 and 40 show the Vln. and Vc. playing a sustained note with a slur and a fermata. The M-S. and Pno. staves are empty throughout the measures.

For Helenka and Oskar  
Śpij maluszk

166

Music and Lyrics  
Monika Gurak

$\text{♩} = 120$

Mezzo-soprano

Violin

Violoncello

Piano

*mf*

*mp*

*p*

*p*

$\text{Ped.} \quad *$

Śpij ma - lusz - ku,

6

M-S.

Vln.

Vc.

Pno.

*Ped. \* simile*

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mo - je zło - tko Pięk - ne ocz - ka zmróż Ma - ma cię przy - tu - li moc - no

11

M-S. U - ko - ły - sze już.

Vln.

Vc.

Pno.

17

M-S. Śpij ro - bacz - ku, mój ma - leń - ki Przy - tul głów - kę tu Ja zaś - pie - wam

Vln.

Vc.

Pno.

22

M-S.

ci pio-sen - ki U - tu - lę do snu.

Vln.

Vc.

Pno.

28

M-S.

Śpij sło - necz - ko, mój a - niół - ku Książ - kę czy - tam

Vln.

Vc.

Pno.

32


M-S.   
ci Peł - ną baś - ni, pięk - nych ba - jek Tak pięk - nych jak

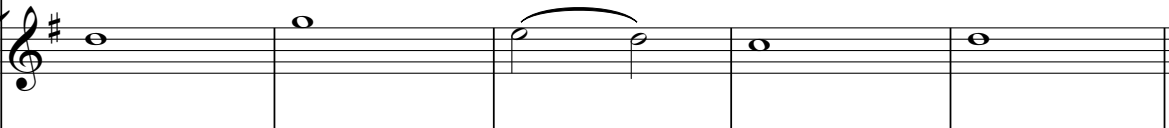
Vln. 


Vc. 

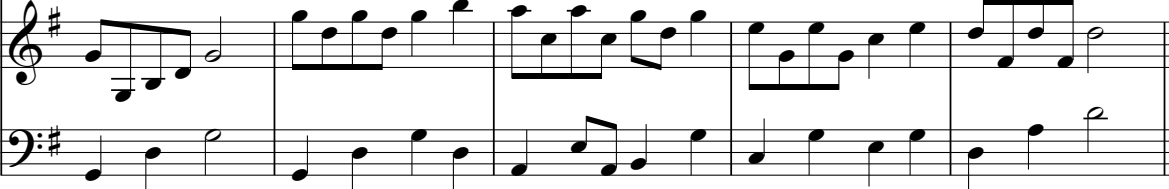
Pno. 

36

M-S.   
ty.

Vln. 

Vc. 

Pno. 

# Can't believe I feel this way

Music and Lyrics  
Monika Gurak

$\text{♩} = 100$

Mezzo-soprano

Violin

Violoncello

Piano

$\text{mp}$   $\text{mf}$   $\text{mp}$

*Ped.* \* *Ped.* \* *simile*

5

M-S.

Vln.

Vc.

Pno.

$\text{mf}$

Can't be-lieve I

$\text{mf}$   $p$



9

M-S.

feel this way And still my feel-ings grow

Vln.

*p*

Vc.

*p*

Pno.

12

M-S.

Ba-by you're my shin - ing star And I love you so

Vln.

Vc.

Pno.

16

M-S. Cause eve-ry time I see your face\_\_\_ My heart plays tunes just like

Vln.

Vc.

Pno.

20

M-S. a con - tra-bass And eve-ry time I see you smile\_\_\_ I'm on cloud nine

Vln.

Vc.

Pno.

*subito mf* *p*

24

M-S.

Fun-ny nose and fre - ckles too      You're a cons-tantstream of joy

Vln.

Vc.

Pno.

28

M-S.

Strong and so-lid as a rock      But de-li-cate and coy

Vln.

Vc.

Pno.

33

M-S. Eve-ry time I see your face— My heart plays tunes just like— a con - tra-bass And

Vln.

Vc.

*subito*  
*mf*

Pno.

Detailed description: This block contains the musical notation for measures 33 through 36. The vocal part (M-S.) is in a soprano or alto register, singing in a major key with a key signature of one flat. The instrumental parts (Vln., Vc., Pno.) are arranged in a standard orchestral format. The viola part (Vc.) has a dynamic marking of 'subito mf' (subito mezzo-forte) with a hairpin indicating a crescendo.

37

M-S. eve-ry time I hear your voice— I re - joice La la la la la la\_

Vln.

Vc.

*p*

*mf*

Pno.

Detailed description: This block contains the musical notation for measures 37 through 40. The vocal part (M-S.) continues the melody from the previous section. The instrumental parts (Vln., Vc., Pno.) maintain their accompaniment. The viola part (Vc.) has a dynamic marking of 'p' (piano), and the violin part (Vln.) has a dynamic marking of 'mf' (mezzo-forte).

42

M-S.

la la la la la la la la la la la

Vln.

Vc.

*subito*  
*mf*

Pno.

Detailed description: This block contains the musical notation for measures 42, 43, and 44. The M-S. part features a vocal line with 'la' syllables. The Vln. and Vc. parts have melodic lines with slurs. The Pno. part has a rhythmic accompaniment. A 'subito mf' marking is present in measure 44.

45

**Rit.**

M-S.

la la la la la la la la la la la

Vln.

Vc.

*p* *pp*

**Rit.**

Pno.

*pp*

Detailed description: This block contains the musical notation for measures 45, 46, 47, and 48. The M-S. part features a vocal line with 'la' syllables. The Vln. and Vc. parts have melodic lines with slurs. The Pno. part has a rhythmic accompaniment. A 'Rit.' marking is present in measure 45. Dynamics 'p' and 'pp' are marked in measures 46 and 47.

# Like a vixen

Music and Lyrics  
Monika Gurak

$\text{♩} = 100$

Mezzo-soprano

Violin

Violoncello

Piano

*mf*

*p*

*mf*

*Red.* \* *Red.* \* *simile*

5

M-S.

Vln.

Vc.

Pno.

*mf*

*p*

Like a

9

M-S. *vi - xen in her den\_\_ Watch - ing fo - xes all day long\_\_ I will*

Vln. *p*

Vc. *p*

Pno. *p*

13

M-S. *care for you for - e - ver And I'll sing it in this song\_\_*

Vln.

Vc.

Pno.

17

M-S. *Let me take you in my arms Let me com-fort*

Vln. *p mp*

Vc. *p mp*

Pno.

20

M-S. *you a lit-tle Let me put you in your crib*

Vln. *p*

Vc. *p*

Pno.



23

M-S. *Let me pet you like a kit-ten Like a duck and like a drake*

Vln. *mp* *p* pizz.

Vc. *mp* *p*

Pno.

26

M-S. *Check-ing con - stant - ly the flock— You have*

Vln.

Vc.

Pno.

29

M-S. pa - rents who are watch - ing Eve-ry step of your own walk\_\_

Vln.

Vc.

Pno.

33

M-S. Let me take you in my arms Let me com - fort

Vln. *p* arco *mp*

Vc. *p* *mp*

Pno.

36

M-S. *you a lit-tle Let me put you in your crib*

Vln. *p*

Vc. *p*

Pno.

Detailed description: This block contains the musical notation for measures 36 through 38. The M-S. (Mezzo-Soprano) part is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are 'you a lit-tle', 'Let me put you', and 'in your crib'. The Vln. (Violin) part is in a treble clef and features a series of eighth-note chords, marked with a piano (*p*) dynamic. The Vc. (Violoncello) part is in a bass clef and consists of a single low note (B-flat) in each measure, also marked with a piano (*p*) dynamic. The Pno. (Piano) part is in a grand staff (treble and bass clefs) and provides a harmonic accompaniment with chords and moving lines in both hands.

39

M-S. *Let me pet you like a kit-ten Like a li-on and a li - o ness— Scar-ing*

Vln. *mp* *p*

Vc. *mp* *p*

Pno.

Detailed description: This block contains the musical notation for measures 39 through 42. The M-S. part continues with the lyrics 'Let me pet you', 'like a kit-ten', 'Like a li-on and a li - o ness—', and 'Scar-ing'. The Vln. part starts with a mezzo-piano (*mp*) dynamic and transitions to piano (*p*) in measure 40. The Vc. part also starts with a mezzo-piano (*mp*) dynamic and transitions to piano (*p*) in measure 40. The Pno. part continues with harmonic accompaniment, featuring chords and moving lines in both hands.

43

M-S. *all that could just hurt— I'll pro- tect you from the blows— and I will*

Vln.

Vc.

Pno.

47

M-S. *al- ways be a lert— Let me take you in my arms*

Vln.

Vc.

Pno.

51

M-S. *Let me com-fort you a lit-tle Let me put you*

Vln. *mp p*

Vc. *mp p*

Pno.

Detailed description: This block contains the musical notation for measures 51 through 53. The vocal line (M-S.) is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are 'Let me com-fort you a lit-tle Let me put you'. The violin (Vln.) and cello (Vc.) parts are in a grand staff. The violin part has dynamics *mp* and *p*. The cello part has dynamics *mp* and *p*. The piano (Pno.) part is in a grand staff and provides a harmonic accompaniment.

54

M-S. *in your crib Let me pet you like a kit-ten*

Vln. *mp p*

Vc. *mp p*

Pno. *mf*

Detailed description: This block contains the musical notation for measures 54 through 57. The vocal line (M-S.) is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are 'in your crib Let me pet you like a kit-ten'. The violin (Vln.) and cello (Vc.) parts are in a grand staff. The violin part has dynamics *mp* and *p*. The cello part has dynamics *mp* and *p*. The piano (Pno.) part is in a grand staff and provides a harmonic accompaniment, with a dynamic of *mf* in measure 57.

58

M-S.

Vln.

Vc.

Pno.

Measures 58-60. M-S. has whole rests. Vln. has a half note G4 tied to the next measure. Vc. has whole rests. Pno. has a descending eighth-note melody in the right hand and a bass line in the left hand.

61

M-S.

Vln.

Vc.

Pno.

*p*

Measures 61-64. M-S. and Vln. have whole rests. Vc. has a half note G2 tied to the next measure. Pno. has a descending eighth-note melody in the right hand and a bass line in the left hand. A piano (*p*) dynamic marking is present at the start of measure 61.

# Śpij, kochanie, śpij

185

Music and Lyrics  
Monika Gurak

$\text{♩} = 80$  **Rit.**

Mezzo-soprano

Violin

Violoncello

Piano

*mf* *ff* *p*

*Ped.* \* *Ped.* \* *simile*

**A tempo**

3 *mf*

M-S.

Kie-dy słoń-ce za-cho-dzi i trze-ba iść spać Ta me-lo-dia w/mych u-szach tak

Vln.

pizz.

Vc.

*p*

**A tempo**

Pno.

6

M-S. *dźwię- czy* *Mo - im ma-łym a-nioł-kom już bu-zi chcę dać U-wić*

Vln.

Vc.

Pno.

9

M-S. *sło-wa do dźwię-ków tych tę- czy* *Śpij, ko-cha-nie, śpij* *Ocz-ka*

Vln.

Vc. *arco*

Pno.



12

M-S. *zmróz* Tu bez - piecz - nie jest *Czu - wam*

Vln.

Vc.

Pno.

14

M-S. *tuż* Wiem, że ciem - no tak *księ - ży - ca*

Vln.

Vc.

Pno.

16

M-S. *nów* *Jut - ro no - wy dzień* *Bę - dzie*

Vln.

Vc.

Pno.

18

M-S. *znów* *No-wy dzień wsta-nie jut - ro, przy -*

Vln.

Vc.

Pno.

20

M-S.

-wi-ta nas wnet Za-mie-nia-jąc sny noc-ne w/ma-rze nia

Vln.

Vc.

Pno.

23

M-S.

Niech la - tar-nia wam bę dą u - czu - cia i myśl Bo ma-

Vln.

Vc.

Pno.

25

M-S. *rze-nia są war-te speł - nie- nia* *Śpij, ko - cha- nie, śpij* *Ocz - ka*

Vln. *p*

Vc.

Pno.

28

M-S. *zmróz* *Tu bez - piecz - nie jest* *Czu - wam*

Vln.

Vc.

Pno.

30

M-S.

tuż \_\_\_\_\_ Wiem, że ciem - no tak \_\_\_\_\_ księ - ży - ca

Vln.

Vc.

Pno.

32

M-S.

nów \_\_\_\_\_ Jut - ro no - wy dzień \_\_\_\_\_ Bę - dzie

Vln.

Vc.

Pno.

34

M-S.

znów

Vln.

*mf* pizz.

Vc.

Pno.

36

Rit.

M-S.

Vln.

*p*

Vc.

*pp*

Rit.

Pno.

*pp*

# Little John

Music and Lyrics  
Monika Gurak

$\text{♩} = 100$

Mezzo-soprano *mf* When the night

Violin *p*

Violoncello *p*

Piano *p*

$\text{♩} = 100$

*Ped. \* Ped. \* simile*

5

M-S. falls u - pon O - pen fields and wood - en homes Lit - tle John

Vln.

Vc.

Pno.

9

M-S.

starts to weep Hop-ing for a good night sleep Don't cry don't

Vln.

Vc.

Pno.

13

M-S.

cry It's time for you To close your

Vln.

Vc.

Pno.



17

M-S.

Vln.

Vc.

Pno.

21

M-S.

Vln.

Vc.

Pno.

24

M-S. wake up strong And rise with

Vln.

Vc.

Pno.

Measure 24: M-S. (wake up strong), Vln. (chords), Vc. (eighth notes), Pno. (chords).  
Measure 25: M-S. (And rise), Vln. (chords), Vc. (eighth notes), Pno. (chords).  
Measure 26: M-S. (with), Vln. (chords), Vc. (eighth notes), Pno. (chords).

27

M-S. dawn Lit-tle John he-si - tates Listen - ing to what

Vln.

Vc.

Pno.

Measure 27: M-S. (dawn), Vln. (chords), Vc. (eighth notes), Pno. (chords).  
Measure 28: M-S. (Lit-tle John), Vln. (chords), Vc. (eighth notes), Pno. (chords).  
Measure 29: M-S. (he-si - tates), Vln. (chords), Vc. (eighth notes), Pno. (chords).  
Measure 30: M-S. (Listen - ing to what), Vln. (chords), Vc. (eighth notes), Pno. (chords).

31

M-S.

Vln.

Vc.

Pno.

35

M-S.

Vln.

Vc.

Pno.

39

M-S.

you To close your eyes So big and

Vln.

Vc.

Pno.

43

M-S.

blue Don't cry don't cry You're

Vln.

Vc.

Pno.

46

M-S. weak, you yawn You'll wake up

Vln.

Vc.

Pno.

49

M-S. strong And rise with dawn

Vln.

Vc.

Pno.

*p*

*pp*

*pp*

## A little bird

Music and Lyrics  
Monika Gurak

$\text{♩} = 80$

Mezzo-soprano

Violin

Violoncello

Piano

$\text{♩} = 80$

*p*

*Red.* \* *Red.* \* *simile*

4

M-S. *mf*

The night falls slow - ly in the sky

Vln. *p*

Vc. *p*

Pno. *pp*

7

M-S.

Stars like dia- monds bright- ly shine Your eyes as blue as the

Vln.

Vc.

Pno.

Detailed description: This block contains the first system of a musical score, measures 7 through 9. The vocal part (M-S.) is in treble clef with lyrics: 'Stars like dia- monds bright- ly shine Your eyes as blue as the'. The violin (Vln.) and cello (Vc.) parts are in a grand staff with treble and bass clefs. The piano (Pno.) part is in a grand staff with treble and bass clefs. The piano accompaniment features a continuous sixteenth-note pattern in the right hand and a simple bass line in the left hand.

10

M-S.

wild\_\_ sea Your child- ish voice as strong as steel

Vln.

Vc.

Pno.

Detailed description: This block contains the second system of a musical score, measures 10 through 12. The vocal part (M-S.) is in treble clef with lyrics: 'wild\_\_ sea Your child- ish voice as strong as steel'. The violin (Vln.) and cello (Vc.) parts are in a grand staff with treble and bass clefs. The piano (Pno.) part is in a grand staff with treble and bass clefs. The piano accompaniment continues with a sixteenth-note pattern in the right hand and a simple bass line in the left hand.

13

M-S.

Sleep tight, close your eyes My a -

Vln.

Vc.

Pno.

16

M-S.

do - ra - ble child Sleep tight, don't you

Vln.

Vc.

Pno.



19

M-S.   
cry Show me your lit - tle smile

Vln. 

Vc. 

Pno. 

22

M-S.   
On the roof - top, a lit - tle bird Sings a song I've

Vln. 

Vc. 

Pno. 

25

M-S.   
ne - ver heard I'd in - vite it here in - side To

Vln. 

Vc. 

Pno. 

28

M-S.   
calm the nerves of the cry - ing child Sleep

Vln. 

Vc. 

Pno. 

31

M-S.

tight, close your eyes My a - do - ra - ble

Vln.

Vc.

Pno.

34

M-S.

child Sleep tight, don't you cry Show me

Vln.

Vc.

Pno.

37

M-S. *mp*  
your lit - tle smile Sleep tight, close your

Vln. *pp*

Vc. *pp*

Pno. *pp*

40

M-S.  
eyes My a - do - ra - ble child Sleep

Vln.

Vc.

Pno.

43

M-S. *Rit.* *p*

tight, don't you cry Show me your lit - tle smile

Vln. *ppp*

Vc. *ppp*

Pno. *Rit.* *niente*

Detailed description: This is a musical score for measures 43 through 46. The score is written for four parts: M-S. (Melody), Vln. (Violin), Vc. (Violoncello), and Pno. (Piano). The M-S. staff is in treble clef and contains the lyrics: 'tight, don't you cry Show me your lit - tle smile'. The Vln. and Vc. staves are in treble and bass clefs respectively, and both have a long note with a slur and a crescendo hairpin, ending with a decrescendo hairpin and the dynamic 'ppp'. The Pno. staff is in grand staff (treble and bass clefs) and has a complex rhythmic pattern in the right hand and a simpler pattern in the left hand, with a 'Rit.' marking and a decrescendo hairpin leading to 'niente'.

# You are the sunshine of our lives

Music and Lyrics  
Monika Gurak

$\text{♩} = 80$

Mezzo-soprano

Violin

Violoncello

Piano

$\text{♩} = 80$   
8<sup>va</sup>

*mf*

*Ped.* \* *Ped.* \* *simile*

6

M-S.

*mf*

Eve-ry-bo-dy's wait - ing for you Eve-ry-bo-dy

Vln.

Vc.

*p*

*p*

Pno.

(8)

*p*

11

M-S.

smiles Eve-ry-bo-dy's ea-ger to see you Eve-ry-bo-dy's nice

Vln.

Vc.

Pno.

16

M-S.

The wea-ther seems a lit - tle war - mer Though streets are white with

Vln.

Vc.

Pno.

19

M-S.

snow The na-ture is a lit - tle kin - der It seems to let us

Vln.

Vc.

Pno.

23

M-S.

know That you

Vln.

Vc.

Pno.

*pp*



26

M-S. — are the sun - shine of our lives — Like good

Vln.

Vc.

Pno.

Detailed description: This block contains the musical notation for measures 26 through 28. The vocal part (M-S.) begins with a whole rest in measure 26, followed by the lyrics 'are the sun - shine of our lives — Like good' across measures 27 and 28. The violin (Vln.) and viola (Vc.) parts play a consistent eighth-note accompaniment. The piano (Pno.) part features a mix of chords and moving lines in both the treble and bass staves.

29

M-S. news — that hap - pened to ar - rive — A

Vln.

Vc.

Pno.

Detailed description: This block contains the musical notation for measures 29 through 32. The vocal part (M-S.) begins with the lyrics 'news — that hap - pened to ar - rive — A' across measures 29, 30, 31, and 32. The violin (Vln.) and viola (Vc.) parts maintain their eighth-note accompaniment. The piano (Pno.) part continues with harmonic support, featuring chords and moving lines in both hands.

33

M-S. snow- flake so beau - ti - ful and white

Vln.

Vc.

Pno.

37

M-S.

You \_\_\_\_\_ are the sun-shine of our lives \_\_\_\_\_ Grand-ma knits a

Vln.

Vc.

Pno.

41

M-S.

co - zy swea - ter For you to put it on Dad-dy lights a

Vln.

*p*

Vc.

Pno.

41 42 43 44

45

M-S.

glo - wing fi - re For you to stay so warm Grand-pa builds a

Vln.

Vc.

Pno.

45 46 47 48

49

M-S.

brand new cra - dle      So that you're com-fy there

Vln.

Vc.

Pno.

52

M-S.

The dog stands by you like a guar - dian      That's how much she

Vln.

Vc.

Pno.

55

M-S.

cares Cause you are the

Vln.

Vc.

*pp*

Pno.

59

M-S.

sun - shine of our lives Like good news that

Vln.

Vc.

Pno.

63


M-S.   
hap-pened to ar - rive\_\_ A snow- flake\_\_ so

Vln. 

Vc. 


Pno. 

67

M-S.   
beau - ti - ful and white\_\_ You\_\_ are the

Vln. 

Vc. 

Pno. 

71

M-S.

sun - shine of our lives—

Vln.

Vc.

Pno.

*mf*

*mf*

*8va*

75

M-S.

Vln.

Vc.

Pno.

*p*

*p*

*(8)*